

Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT • REACHING 110 COUNTRIES • NOVEMBER 28, 1998

**This Year's
Christmas Blockbusters**



The Colors of Christmas
40 City Holiday Tour On Now

Featuring



Peabo Bryson
& Roberta Flack

The Gift
at Urban AC now!



Jeffrey Osborne &
Shereen Easton

*The Place Where
We Belong*
at AC now!



Jim Brickman - The Gift
Featuring the #1 smash *'The Gift'*

#1 IN ADULT MUSIC

MTV Shows Spotlight Music, Musicians

BY CARLA HAY

NEW YORK—Underscoring its commitment to showcasing music and the people who make it, MTV is stepping up its longform music programming. In addition to 10 new shows scheduled to premiere in 1999. More than a dozen new music-oriented programs are in development, and many of the programs will spotlight new and developing talent.

"These new shows will plant a flag for the music of the future," says MTV president Judy McGrath. "The music that our audience cares about will be highlighted, and the artists will try to get inside the heads of the artists more often."

MTV executive VP of programming Brian Graden notes, "Our goal wasn't necessarily to play more music videos. Our mandate was to make music better television. We had to find a way to get people more interested in music

again."

The new shows in development range from "Web Riot" (an interactive game show) to "Dance Planet" to "Head Trip." Graden says, "We're always thinking on top of things such as current events, their bandmates, or their videos [see complete rundown of shows in development, page 68]."

Along with the programming additions, MTV is also unveiling new promotional packaging elements for its videos. The network currently has



BILLBOARD EXCLUSIVE

Creative Coalition Honors VH1's Sykes For 'Save The Music'

BY PAUL Verna

NEW YORK—The Creative Coalition, a New York-based nonprofit organization dedicated to supporting First Amendment rights, arts advocacy, and children's education, will honor VH1 president John Sykes and the music video channel's successful *Save The Music* program at a Nov. 30 awards gala. The event—

The Radio Of The Future

BY CHUCK TAYLOR

NEW YORK—Imagine a radio that identifies the title and artist of every song you hear, allows you to navigate across town in the car, check stock quotes, or purchase CDs. One that even sounds as good as your home theater system.

These futuristic features are among

a host of potential advances for auto, home, and portable radios that may

ultimately change the face of the medium, according to broadcast industry technology gurus. And all are viewed as key in taking a thriving but mature analog technology to new heights with consumers who are already

(Continued on page 67)



GOOD WORKS

the Coalition's fourth annual Spotlight Awards—will be capped by a performance by

(Continued on page 71)

BILLBOARD'S WEEKLY HIGHLIGHTS



IN MUSIC NEWS

Righteous Babe's DiFranco Returns • P13

IN THE NEWS

McDonald's Sponsors Iglesias Trek • P6

THE MODERN AGE

Hole Examines Issue Of "Celebrity" • P65



Retailers Have Mixed Report Card On 'Super Tuesday'

**BY DON JEFFREY
AND DYLAN SIEGLER**

NEW YORK—Super Tuesday met the expectations of many music merchants, but there were some surprises in sales, as well as some disappointments.

Many of the major labels released high-profile albums Nov. 17, and retailers report that titles by top-selling artists like Garth Brooks, Method Man, and Jewel did well and as expected. Some say that early sales of Whitney Houston's new recording were disappointing but that the album should pick up steam throughout the holiday season.

(Continued on page 75)

IN THE NEWS

Seagram Restructuring Widens Brentman's Role

Page 6

LATIN MUSIC QUARTERLY

Follows Page 50

\$5.95 US \$6.95 CANADA

48 >



THE BEATLES

THE BEATLES 'White Album'

30th Anniversary Special Limited Edition

A CD replica of the original double vinyl package, including mini poster

& 4 postcard set in a 5" x 9" giftbox sleeve, all individually numbered

In Stores November 24



ADVERTISEMENT

“★★★★...a feisty heartland artiste who is not merely coasting on the past.”

Rolling Stone

John Mellencamp The new album

“...the album will enthrall his fans...”
The New York Times

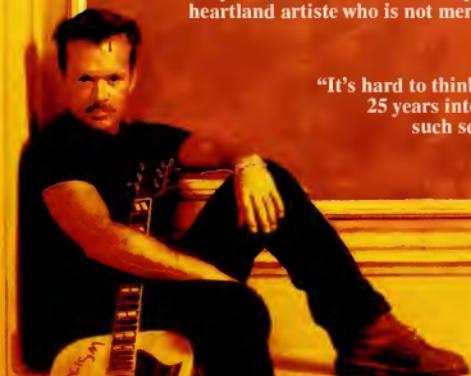
“...the best and most blistering artistic statement of his long, complex career.”
Billboard

“...heartland rock with experimental bravado and an instrumental range that leaps from high-tech tape loops to sitars and violins.”
USA Today

“...not only rocks, but reflects the honesty that is at the root of Mellencamp's best music.”
Boston Globe

“★★★★...a sharp, coherent summary of musical strengths and lyrical themes...a rock-solid piece of work from a feisty heartland artiste who is not merely coasting on the past.”
Rolling Stone

“It's hard to think of many musicians who, 25 years into their careers, still make such serious, heartfelt records.”
Entertainment Weekly



① November Artist of the Month

Produced by John Mellencamp.
Co-Produced by Mike Wanchic and Paul Mahem.

Management: Hoffman

www.mellencamp.com
www.columbiarecords.com

“Mystify” Ray, U.S. Vol. 8, The Off World Record Co. © 1998 John Mellencamp.
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No. 1 IN BILLBOARD

VOLUME 119 • NO. 46

THE BILLBOARD 200

• SUPPORTED FORMER INVITATION JUNIOR ALANIS MORISSETTE • MINNEKIN REHSE

CLASSICAL

• ARIA • THE OPERA ALBUM • ANDREA BOCELLI • PHILIPS

CLASSICAL CROSSOVER

• BACK TO TITANIC LONDON SYMPHONY ORCHESTRA (HIGHLIGHTS) • EMI CLASSICAL

COUNTRY

• COME ON OVER • SHAKIRA • TAYNAN • MERCURY

HEATSEEKERS

• THEY NEVER SAW ME COMING • TO • COOKINR

JAZZ

• GERSHWIN'S WORLD • NIBBIE HANCOCK • VERVE

JAZZ & CONTEMPORARY

• PLEASURES OF THE NIGHT WILL DOWDING'S GINGERBREAD • VERVE FORECAST

NEW AGE

• THE CHRISTMAS ANGEL MANHEIM STEAMROLLER • MASTERS OF GRAMOPHON

POP CATALOG

• THE HITS • GARTH BROOKS • CAPITOL NASHVILLE

R&B

• R. & R. KELLY • JIVE

CHRISTMAS

• THESE ARE SPECIAL TIMES • CELINE DION • SONY MUSIC

THE HOT 100

• LATELY • DIVINE • PHARRELL

ADULT CONTEMPORARY

• I'LL NEVER BREAK YOUR HEART • BACKSTREET BOYS • JIVE

ADULT TOP 40

• THANK U • ALANIS MORISSETTE • MINNEKIN REHSE

COUNTRY

• WIDE OPEN SPACES • DIXIE CHICKS • MONUMENT

DANCE / CLUB PLAY

• CHANGES SO FURET FEATURING SHEILEEN THOMAS • CUTTING

DANCE / MAXI-SINGLES SALES

• MAXI-SINGLES • BRANDY & MONICA • ATLANTIC

HOT LATIN TRACKS

• CIGA, SOROKHINA • SHAKIRA • SONY DISCO

R&B

• NOBODY'S SUPPOSED TO BE HERE • DEBORAH COX • ARIELA

RAP

• DOO WOP (THAT THING) • LAURYN HILL • RUPHOUSE

ROCK / MAINSTREAM ROCK TRACKS

• TURN THE PAGE • METALLICA • ELEKTRA

ROCK / MODERN ROCK TRACKS

• FLY RIGHTE • LENNY KRAVITZ • VIVID

TOP VIDEO SALES

• LION KING II: SIMBA'S PRIDE • WALT DISNEY HOME VIDEO

KID VIDEO

• LION KING II: SIMBA'S PRIDE • WALT DISNEY HOME VIDEO

RENTALS

• DEEP IMPACT • PARAMOUNT HOME VIDEO

VIDEOS

• WANDER THIS WORLD • JONNY LANG • A&M

CONTEMPORARY CHRISTIAN

• THE NU NATION PROJECT • KIRK FRANKLIN • GOSPEL CENTRIC

GOSPEL

• THE NU NATION PROJECT • KIRK FRANKLIN • GOSPEL CENTRIC

KID AUDIO

• A VERY VEGGIE CHRISTMAS • VEGGIE TUNES • THE VEGGIE GROUP

THE BILLBOARD LATIN 50

• DONDE ESTAN LOS LADRONES? • SHAKIRA • SONY DISCO

MUSIC VIDEO

• IN THE ME WITH 'N SYNC • 'N SYNC • BMG VIDEO

REGGAE

• NEXT MILLENNIUM • BOUNTY KILLER • BLUNT

WORLD MUSIC

• ROMANDY • ANDREA BOCELLI • PHILIPS

THIS WEEK THIS WEEK THIS WEEK Billboard THIS WEEK THIS WEEK THIS WEEK

Top Of The News

6 An Australian retail chain loses its fight to exempt music CDs from sales tax.

ARTISTS & MUSIC

7 Eventful Turntable: Brett Wright is named VP of urban marketing and artist development at RCA.

14 Velvet recording outfit Sound brings together ex-members of the Alarm and the Cult.

14 The Boot: Management changes are in store for several high-profile bands.

16 Boxscore: Kiss and Etonline Cash gross \$972,840 of Boston's FleetCenter.

17 Continental Drift: The Construction Bros. unite old-school instrumentation and new-school flavor.

18 Popular Uprisings: Remy Zero's debut single, "Prophecy," enters major-market radio playlists.

REVIEWS & PREVIEWS

19 Reviews & Previews: The spotlight is on Anoushka Shankar, Whitney Houston, and Bruce Springsteen.

22 R&B: The Rhythm & Blues Foundation announces its 1998 performance grant awards.

24 Rhythm Section: Ned Ludd's charts will introduce a revamped core R&B panel.

35 Jazz / Blue Notes: Experimental jazz guitar collective releases "GTR ORLO," a live recording of purest improvised music.

36 Songwriters & Publishers: John Yapp records both new versions of old stage scores and current original-cast albums.

37 Pro Audio: A Neotek mixing console finds a home in Steve Albini's recording studio.

38 Latin Notes: Vicente Fernández receives a star on the Hollywood Walk of Fame.

40 International

40 The Asian video network Channel V revamps its look to offset stiff competition from MTV.

42 Hits of the World: E-type

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THE BILLBOARD TRIBUTE



LEONARD COHEN: FOLLOWING P. 48

25 Words & Deeds: Unsigned artists can reach the right people or listen to my demo.com.

28 Dance Trax: Disco may be dead, but Linda Clifford and her career are alive and well.

30 Country: Hit songwriter Diane Warren prepares for her first solo performance.

34 Classical / Concert Music: The next Cossi Classical Music Awards will honor Henni Dutilleux and others.

35 Jazz / Blue Notes: Experimental jazz guitar collective releases "GTR ORLO," a live recording of purest improvised music.

36 Songwriters & Publishers: John Yapp records both new versions of old stage scores and current original-cast albums.

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MICA AND AHMET ERTEGUN

CHERYL AND RON HOWARD * WILLOW BAY AND ROBERT A. IGER

MATHILDE KRIM, PH.D.

CO-CHAIRS

INVITE YOU TO CELEBRATE

S E A S O N S *of* H O P E

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A TRIBUTE TO

Clive Davis, Tom Hanks and Barbara Walters

TO BENEFIT THE

AMERICAN FOUNDATION FOR AIDS RESEARCH

♪

MONDAY, NOVEMBER 30, 1998

THE WINTER GARDEN OF THE WORLD FINANCIAL CENTER

NEW YORK CITY

COCKTAIL RECEPTION AT 6:30 PM

DINNER AND ENTERTAINMENT AT 7:30 PM

*Featuring Whitney Houston, Sean "Puffy" Combs...
and a Surprise Guest Star*

BLACK TIE

*

THIS EVENT IS PRESENTED IN ASSOCIATION WITH
CONCERNED PARENTS *for* AIDS RESEARCH

FOR ADDITIONAL INFORMATION, CALL LINDA K. BUCKLEY OR ANITA M. HALL AT (212) 573-6933

This One



GENJ-B2L-X16Z

U.K.'s Mo' Wax Inks Joint Venture With XL

BY MICHAEL PAOLETTA

NEW YORK—Respected U.K. electronic/hip-hop independent Mo' Wax Records has inked a deal that makes the U.K.'s XL Recordings its new business partner.

"This couldn't have come at a better time," says Steve Finan, who co-owns Mo' Wax along with James LaLeve. "Our [three-year] deal with PolyGram [U.K.], which we signed through A&M, expired in March. Just as we were discussing a new deal, Segarman purchased PolyGram and closed A&M."

Finan says that if Mo' Wax continued its relationship with PolyGram, it would go through Island Records. "This was in September," continues Finan. "Fortunately, XL came into the picture at the same time."

Lavelle sees 1998 as very exciting year for the label. "We had much success with both the U.N.K.L.E. and Money Mark albums, but we also had something traumatic happen: A&M Records closed."

He continues, "Due to circumstances beyond our control, some very difficult decisions had to be made. Having considered all the options, two things occurred to me. One was that going independent is definitely the future for the music we deal with. And two, XL was the company believed would best represent us."

Mo' Wax's joint venture with XL, which is co-owned by Beggars Banquet, allows the label to retain complete creative autonomy over all mu-

sical and visual areas. At the same time, Mo' Wax will gain access to the formidable XL/Beggars international network, a network that enabled Prodigy's album "The Fat Of The Land" to reach No. 1 in 27 countries.

According to Richard Russell, co-owner of XL Recordings, the new deal allows Mo' Wax to utilize XL/Beggars' promotion and marketing

(Continued on page 39)



Band On The Run. A&M Records chairman/CEO Al Cafaro recently presented Blues Traveler with a plaque commemorating the platinum status of the group's album "Straight On Till Morning." Blues Traveler spent the past summer touring with the rock festival it founded, H.O.R.D.E. Shown, from left, are drummer Bremin Hill, front man John Popper, Cafaro, guitarist Chan Kinchla, and bassist Bob Sheehan.

BY CHRISTIE ELIEZER

MELBOURNE, Australia—An attempt by an Australian retail chain to get music CDs exempted from the country's 22% sales tax has been dismissed by the Federal Court.

Kmart Australia argued that data on music CDs are computer software, which is exempt from tax. The company, which has 145 outlets, also asked for sales-tax refunds to be backdated three years.

The case drew much attention

from other retailers, which previously had announced their intent to claim three years of refunds for a wide range of goods with electronics, from microwaves to motor vehicles.

Justice Deirdre O'Connor found that music on CDs is subject to sales tax—making the CDs taxable.

Even though she ruled that 43% of the information on a CD that gives instructions to a CD player is not.

Kmart Australia argued that

music on CDs is subject to sales tax—making the CDs taxable—ever though she ruled that 43% of the information on a CD that gives instructions to a CD player is not.

Kmart's move was opposed by the Australian Tax Office (ATO). If the court upheld this position, the community's revenue would have been diminished by hundreds of millions of dollars," says Tax Commissioner Michael Carmody.

ATO is appealing the judge's finding relating to non-audio data being free of sales tax.

The Australian government collects \$120 million Australian (\$75.5 million) in taxes from sales of music CDs per year, says the Australian Record Industry Assn. (ARI).

ARI has argued for more than two decades that CDs should be tax-exempt, as are books.

"But we have a good relationship with the tax office," says ARIA GM Jim White.

In 1995, ARIA and the ATO drew up an agreement whereby ARIA

members—which include all the major labels and a number of larger independents, such as Mushroom, Universal, and Shock—get tax breaks for the booklets accompanying CD packages. These varied between 20.2% and 18.3% of a CD's cost, depending on whether the release is full-price, midrange, or budget.

White is reluctant to go on the record on the Kmart decision. "ARI was not party to the action," he says, "and we had no access to the paperwork."

Rob Walker, executive officer of the Australian Music Retailers Assn. (AMRA), also declined to comment, saying, "We want to see the result of the tax office's appeal."

This year the government intends to introduce an across-the-board 10% goods and services tax (GST), which would replace the current tax. Its effect on retail is yet to be clarified, given the vague outlines provided. According to Walker, it would reduce a CD's selling price by 15%, assuming retailers retain their current margins.

The downside is that the dollar value of the margin will fall by just over (75 U.S. cents) per unit on full-price CDs," says Walker. "It's probably

(Continued on page 69)

Bronfman Role Widens

BY DON JEFFREY

NEW YORK—A layer of management between Seagram Co. and its Universal Music Group subsidiary, led by Doug Morris, has been eliminated in a corporate restructuring.

On Nov. 16, Seagram president/CEO Edward Bronfman Jr. forced out Frank Bioldi, the former chairman/CEO of Seagram's Universal Studios Inc. subsidiary, under which the music company had operated *Billboard/Bulletin*, Nov. 17.

The 50-year-old's first commitment to the promotion of a concert tour is also part of the company's new effort to reach its customers through musical promotions.

"McDonald's was interested in refueling the emotional connection with our Hispanic customer," says McDonald's director of U.S. marketing Marta Gerdes, who adds that music provides "such a strong tie" to Latino consumers.

Gerdes, along with Iglesias, unveiled the tour details Nov. 16 at a McDonald's restaurant.

Fernan Martinez, Iglesias' manager, lauds the chain's sponsorship of the singer's tour, telling *Billboard* that "it will be important for artists of all genres that a company like McDonald's is starting to support music."

Gerdes declines to reveal how much money McDonald's has committed to promoting the tour but terms the amount "aggressive." In addition, she says, the alliance will serve as a test case for future sponsorship of artists' tours by McDonald's.

Deeming U.S. Hispanics a "key

Music Group, will report directly to Bronfman. With the previous setup, Morris reported to Ron Meyer, president/CEO of Universal Studios. The group is no longer part of the Universal Studio; it is now a separate operating company.

Neither Morris nor Bronfman was available for comment.

Meyer will keep his titles, overseeing the film, television, and theme park operations and reporting to Bronfman. Casey Silver, chairman of Universal Pictures, will report to Meyer.

According to published reports, terminating Bioldi's contract will cost Seagram an estimated \$25 million. The company declines comment.

The restructuring comes at a time when Seagram is preparing to combine the operations of Universal Music and PolyGram NV, the major music company it agreed to acquire this year for \$10.4 billion. Seagram said at the time of the purchase that it planned to cut \$75 million to \$300 million in costs in merging the record companies.

Seagram's stock has been in the doldrums lately, closing at \$33.4375 at press time, 25% below its 52-week high.

Bioldi's role at Seagram was reduced after it agreed to acquire PolyGram and most of Universal's television assets were sold to Barry Diller's USA Networks Inc. He had been the CEO of Viacom Inc. before going to Universal.

Bronfman's family controls 35% of the stock of Seagram, a Montreal-based company whose other major business is distilled spirits.

RIAA Says Industry Will Join To Stop Net Piracy

BY BILL HOLLAND

WASHINGTON, D.C.—Member companies of the Recording Industry Assn. of America (RIAA) have joined forces to adopt a common security system to prevent theft of sound recordings on the Internet, according to a Nov. 17 announcement by RIAA president/CEO Hilary Rosen (*Billboard/Bulletin*, Nov. 19).

Rosen first attended attendees at a European industry conference on intellectual property protection at the Watergate Hotel here that the RIAA "is working to open a multi-industry dialogue to achieve consensus

on a standardized approach to protecting musical content in digital formats—whatever the delivery channel."

Then, departing from her prepared text, she said that "in the last 18 months, we have been looking closely at what other industries have been doing on this, such as the financial services industry, to take security off the table as a competitive issue."

Rosen explained that labels "are very competitive when it comes to marketing their music" for electronic commerce and authorized Internet (Continued on page 71)

Christmas Chart Makes Annual Return

Billboard's annual Top Christmas Albums chart, in the Dec. 12, Dec. 26, and Jan. 9 issues. "Last week" numbers, including those on this issue's chart, reflect rankings from the previous unpublished week.

The 50-position Top Christmas Albums list includes both new and catalog holiday titles. Hanukkah and other titles are eligible to appear on this chart.

A seasonal album must be newly released in 1996, however, in order to qualify for current album charts, such as The Billboards 200, Top R&B Albums, and Top Country Albums. Otherwise, holiday albums released in any prior year, including 1997, are considered catalog titles.

Deeming U.S. Hispanics a "key

Newsmakers

City Of Hope Bash For Lander & White Raises \$2.5 Mil.

Billboard president and publisher Howard Lander and editor in chief Timothy White were the co-recipients of the 1998 Spirit of Life Award, presented Nov. 4 at the annual City of Hope dinner benefiting the distinguished national medical and research center. Held at the Barker Hangar at Santa Monica (Calif.) Airport, the dinner drew a sold-out crowd of 1,300 and raised \$2.5 million for City of Hope. The evening was capped by an all-star concert, One Night of Wonders, hosted by actor Bill Murray, in which artists BR5-49, Tracy Bonham, Deana Carter, Anita Cochran, Shawn Colvin, Sheryl Crow, Don Henley, Angélique Kidjo, John Mellencamp, Sheryl Lee Nicks, Anoushka Shankar, and Jamie Taylor offered unique interpretations of "hi-heel sneakers" from the 40-plus history of Billboard's Hot 100 Singles chart. Besides drawing the top echelon of the music industry, the evening attracted stars from Hollywood's film and TV communities, including Kelly Lynch, Mary Kay Place, Howard Shore, and Wendie Malick and Laura San Giacomo from the hit NBC-TV comedy "Just Shoot Me." (Photos: Chuck Pulin)



Show at the Nov. 3 rehearsals, from left, are One Night of Wonders West Coast dinner chair Mitch Glazer, co-music directors Danny Kortchmar and Steve Jordan, and host Murray.



Artists Bonham, left, and Kidjo bond backstage at rehearsals.



Famed fashion arbiter Mr. Blackwell, left, critiques White's exotic dinner attire of black tie, tuxedo jacket, blue jeans, and white buck shoes.



Top record industry brass gathered at the gala. Shown, from left, are Vai Azzi, co-chairman/co-CEO of the Atlantic Group; Mel Lewin, vice chairman/COO of Universal Music Group; Doug Morris, chairman/CEO of Universal Music Group; Don Passman, an attorney with Gang, Tyre, Ramer & Brown; Neil Portnow, West Coast operations VP for Zomba/Jive; Richard Palmeese, senior VP of promotion for Arista; Zach Horowitz, president of Universal Music Group; Ron Shapiro, executive VP/GM of Atlantic Records; White; Bruce Resnikoff, executive VP/GM of Universal Music Group Special Markets; Lander; Fredric D. Rosen, former president/CEO of Ticketmaster; John Frankenheimer, an attorney with Loeb & Loeb; Gil Schwartzberg, chairman/president/CEO of City of Hope; and Bruce Hinton, chairman of MCA Nashville.



Mellencamp and Taylor compare notes on the one-hit wonders they've selected for the show, while Crow takes time out from her run-through to lend an ear to aspiring hitmaker Alexander White, 6-year-old son of Billboard's editor in chief.



Crow conveys a compelling reading of the Honey Cone's "Want Ads."



Werner Reprise Nashville artist Cochran stops the show with her transcendent rendition of Elvin Bishop's "Fooled Around And Fell In Love."



Angel artist Anoushka Shankar performs on stage her exquisite suite of the public debut of the original three-movement "Hope" theme by her father, Ravi Shankar, and her instrumental version of the Beatles' "Here Comes The Sun," written by George Harrison.



White, left, and Lander accept the 1998 Spirit of Life Award trophy.



One Night of Wonders concert production coordinator Ron Weisner of Ron Weisner Entertainment Inc. explains rehearsal details to Columbia singer Colvin.



Lander's son Jared and daughter Aimee share a joke at rehearsals with Sheryl Crow, from left, are Jared, Murray, and Aimee.



Island Records alternative star Bonham fires up a fiddle-based reinvention of the Standells' 1966 hit "Dirty Water."



Don Passman, left, and Neil Portnow give the keynote addresses at the City of Hope dinner.



Colvin and Taylor captivate the crowd with a dust of Mickey & Sylvia's "Love Is Strange."



Lander and his wife, Gail, admire the Billboard-like format of the One Night of Wonders program.



Columbia superstar Taylor kicks into a spirited take on Tommy Tucker's 1964 smash "Hi-Heel Sneakers."



Judy Garland White, left, enjoys the Spirit of Life event with husband/honoree Timothy.



Lander and his wife, Gail, admire the Billboard-like format of the One Night of Wonders program.



A&M's Crow delivers an electrifying rendition of the Box Tops' "The Letter."



Nicks admires Henley's vocal passion on their version of Marvin Gaye & Kim Weston's vintage hit "It Takes Two."



West Coast dinner chair and noted screenwriter Mitch Glazer ("Scrooged," "Great Expectations"), left, collaborates with Murray on the actor's One Night of Wonders hosting script in their limo en route to the event. (Photo: Jennifer B. Murray)



Warner Bros.' Nicks provides a program highlight with her inspired performance of Alannah Myles' 1990 hit "Black Velvet."



Legendary producer Phil Ramone, left, chats with Universal Music Group's Morris, center, and Warner Bros. Records Inc. president Phil Quartararo.



Geffen Records A&R chief David Simone and Arista executive VP/GM Charles Goldstuck congratulate Lander and White on their award. Shown, from left, are Simone, Lander, White, and Goldstuck.



Arista's BR-49 hold forth in the City of Hope's One-Hit Honky-Tonk. Shown, from left, are "Smilin'" Jay McDowell, Chuck Mead, "Hawk" Shaw Wilson, Gary Bennett, and Don Herron.



Murray, left, introduces maestro Raviv Shankar, who announces that his daughter Anoushka will debut "Hope," a three-movement piece he composed for the City of Hope and Spirit of Life co-honorees White and Lander.



Atlantic's Ron Shapiro, left, compliments Lander on the Spirit of Life Award.



Murray belts out the 1972 Looking Glass hit "Brandy (You're A Fine Girl)."



Crow consoles crooner Murray as he reveals he hasn't yet landed a major-label deal.



Kidjo tears the roof off the Barker Hanger with her bellicose version of Joan Knight's 1971 R&B riposte "Mr. Big Stuff."



Singer Meagan Voss and husband Steve Jordan, One Night of Wonders co-musical director and peerless drummer, take a short breather.



Warner's Henley offers an eloquent and searing rendition of Ann Peebles' 1973 hit "I Can't Stand The Rain."



Mellencamp puts a blistering new edge on the Nashville Teens' 1964 rever, "Tobacco Road."



Shown, from left, are Billboard managing editor Susan Nurzala, Jared Lander, Gail Lander, Billboard Los Angeles bureau chief Melinda Newman, and Jerry Hobbs, president/CEO of VNU USA, BPI Communications' parent company.



Seen discussing their own favorite one-hit wonders, from left, are White, City of Hope VP Scott Goldman, Lander, and Atlantic Records publicity chief Patti Conte.



From left, Carter, Crow, Judy Garland White, and Nicks harmonize on the Kingsmen's immortal "Louie Louie."



Capitol Nashville's Carter lends a superb new sizzle to Steelers Wheel's "Stuck In The Middle With You."



One Night of Wonders co-musical director and guitarist extraordinaire Denny Kortchmar cuts loose on Mellencamp's fierce vision of the Bobby Fuller Four's "I Fought The Law."



Shown during the grand finale of the Troggs' "Wid Thing," from left, are Bonham, Anoushka Shankar, Carter, White, Taylor, and Colvin. In the photo at right, Mellencamp drapes a jacket over White in the manner of James Brown circa "Please Please Please" as Cochran rips into a reprise of the concluding chorus of "Wid Thing."



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Righteous Babe's DiFranco Moves 'Up'

BY CARRIE BELL

LOS ANGELES—A few months after she wrapped recording on this past January's "Little Plastic Castle," punk/folk poetess Ani DiFranco knew there was nowhere to go but "Up Up Up Up Up."

"I am beginning to have a much heavier record with more," says DiFranco. "I realize I can't please everyone, despite my endless, nauseating sincerity, and it's only my damn bathroom mirror I have to contend with. So I do what makes me happy, and that's music. I just try to change and grow with each album. And I know I learn a lot."

Her latest bit of education is encapsulated in the 11 tracks on "Up Up Up Up Up," which will be released June 19, 1999, on the Buffalo, N.Y.-based Righteous Babe Records, owned and operated by DiFranco.

It was a real challenge to make a live album [1997's "Living In Clip"], because my old albums all seemed like haphazard documents of my concerts," says DiFranco. "I wanted to start making albums in a more organic way."

"I'm starting to play around with the song before it goes to tape, as opposed to after," she adds. "I'm also getting away from the verse-chorus verse mode. This album has a lot of live jamming. It's not Grateful Dead by any means, but it's more experimental. Performing is something I practice every other night, but recording is something I do once a year. It makes me feel constituted in the production sense."

This may seem odd coming from one of today's most prolific rock musicians. DiFranco has followed a one-album-a-year rule since she began releasing records in 1990. Some years were even peppered with additional remix EPs or greatest-hits collections.

"I'm always looking ahead at what I want to accomplish tomorrow. I'm crazy, but it's how I'm built," she

says, adding she isn't concerned with overexposure. "Overexposure is a word that exists in the commercial model for making music. My experience has been that the more I do and change, the more interesting it is for my audience."

Scott Fisher, Righteous Babe president and DiFranco's manager, admits that the pop culture hates his life crass, albeit interesting.

"It can sometimes be hard to see the positive side when you talk in money and marketing [terms], but Ani owns her own label so that she can put out albums whenever she wants," Fisher says. "One of the most

this kind of release schedule; they wouldn't be able to come up with enough good stuff. But Ani does, and the fans eat up her ubiquitousness."

Mainstream commercial radio has been less receptive to her confessional lyrics, forthright feminism, giddy stage presence, and strong voice, which goes effortlessly and gorgeously.

"There is a prejudice against inde-

pendents," Fisher says. "After all the magazine covers, successful tours, and high sales, we are still getting a handful of arguments why Ani isn't being added [at radio]. Ani's music has had a much broader base than the industry wants to admit, and they are starting to cave. This is mostly because the guy who programmed at his college station now has a job at a major station in Boston."

Late last year, Begley says early response to the album's first single, "Angry Anymore," is promising. The single is being serviced to triple-A and some modern rock stations, while the entire album will be shipped to select college and NPR stations. "Jukebox," which DiFranco is currently remixing, will be the likely choice for a second single.

Radio play grows from a little to medium with each release, with the last album gaining the most support, Begley says. "We've already got a lot of rotation, continuing adds to the week of release who will be important to play Ani in the past. We're wearing them down."

Bruce Warren, PD at Philadelphia's triple-A WXPN, says it's a truancy that people need convincing.

"She isn't immediately accessible, but she makes important music that is of our time yet rooted in the past," he says. "Playing her is taking a chance, and commercial radio doesn't take chances well."

DiFranco doesn't mind the resistance, admitting that "Angry Any-

(Continued on page 75)



DI FRANCO

attractive things about her is that she does what she wants creatively. We dive in to try to sell a few records."

According to SoundScan—which doesn't take into account mail-order sales or sales from record stores—cancelling outlays as women's books, a "few" equals 244,000, the copies sold for "Little Plastic Castle," which debuted at No. 22 on the Billboard 200 in March.

With numbers like this, Tim Ziegler, buyer at the San Francisco-based, 14-store Hear Music chain, says retailers welcome new material with open arms.

"We've carried her music since she started and sold directly to us," he says. "We have seen her numbers grow continuously, and she has become one of our chain's core artists. Many artists couldn't handle

Pianist Kirkland Dies

Made Mark In Both Pop And Jazz

BY CHRIS MORRIS

LOS ANGELES—Tributes to pianist Kenny Kirkland poured forth from both the pop and jazz communities as news of the versatile musician's untimely death spread.

Kirkland, 43, was found dead late Nov. 13 at his home in Queens, N.Y. A cause of death had not been determined by press time.

Sting, who employed Kirkland as a linchpin of his recording and touring band through the '80s and '90s, says to Billboard, "He's irreplaceable, in terms of his spirit, his smile, certainly his artistry. Everything is different now—it's that much of a loss. I had 15 years with him, and I was blessed. He changed my life, and now he's gone."

"Kenny Kirkland was a musical genius, but more importantly, he was my friend," says saxophonist Branford Marsalis, who played with Kirkland in a variety of settings since the early '80s. "He had a certain way of being that made people want to love him. He was one of the kindest, most loving men I know... Music has lost a great thinker."

In a statement, pianist Harry Connick Jr. called Kirkland "one of my first heroes... I memorized his solo and dreamed of being as inventive and complex as he was. I will miss him, and I'll always remember what a kind and gentle man he was."

Kenny Kirkland really embodied

musicians, bridging the past and future while taking no bows," guitarist Kevin Eubanks said in a statement.

Born Sept. 28, 1955, in Brooklyn, N.Y., Kirkland began playing piano at the age of 6 and studied at the Manhattan School of Music. Herbie Hancock and Bud Powell were his principal inspirations.

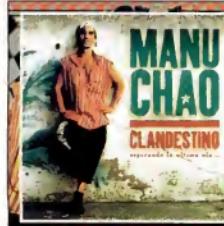
After recording his first sessions with such players as jazz violinist Michal Urbaniak, vocalist Ursula Dudziak (Urbaniak's wife), bassist Miroslav Vitous, and drummer Elvin Jones, Kirkland signed on with the pianist in Wynton Marsalis' band.

Eventually, Kirkland became a cornerstone of the Marsalis group, which also included the trumpeter's brother Branford, from 1981-1985. Kirkland was a musical genius, but more importantly, he was my friend," says saxophonist Branford Marsalis, who played with Kirkland in a variety of settings since the early '80s. "He had a certain way of being that made people want to love him. He was one of the kindest, most loving men I know... Music has lost a great thinker."

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Kenny Kirkland really embodied

(Continued on page 65)



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ARK 21

Colour Sound Pair Blend Talents

Ex-Members Of Alarm And The Cult Form Duo On Velvet

BY CHARLES R. BOULEY II

NEW YORK—It's a common story. Two musicians meet by chance, become friends, start playing and writing together, and decide to form a band. It's a formula that fills garages with noise and keeps recording studios in business.

But when these two friends are former members of successful rock bands, the equation becomes a bit more extraordinary.

Former Alarm front man Mike Peters met the Cult's key guitarist, Billy Duffy, at a music supervisor game last year. They became fast friends and began jamming together. That led to a collaboration on Peters' current Velvet disc, "Rise," and the decision to combine their talents for the new group Colour Sound.

"I tried to actually avoid working with Mike for a while, because it could have been perceived as a bit predictable," Duffy says. "But it just

seemed to keep cropping up. It was an organic progression. The songs just came out of our friendship."



COURTESY SOUND

"It's very important that we be ourselves," Peters adds. "I said to Billy 'You do what people know you for and I'll do what people know me for—and if the two meet in perfect harmony and have a natural quality, that will excite people.' It really has proven to be the best of the Alarm with the best of the Cult."

The duo wrote and recorded 12 tunes together and put together a

stage show, securing a label deal.

Peters combined his promotional tour for "Rise" with laying the groundwork for Colour Sound. Duffy joined Peters for a gig in Austin, Texas, a gig that nailed Velvet's interest in the band.

Velvet president Bob Frank views the signing of the band as a perfect marriage. "Colour Sound is a perfect fit with Velvet. We're a company filled with ex-major-label executives who are now matched with a couple of artists that were key elements in

(Continued on page 16)



Singing For Life. An all-star musical lineup including Luther Vandross and Michael Bolton headlined the first Music for Life charity concert, organized by Richard Marx and held Nov. 7 at the Vic Theatre in Chicago. The show honored Richard's father, Dick Marx, a jazz performer/advertising jingles composer who died last year after an auto accident. Proceeds from the concert will be donated by the recently established Dick Marx Foundation to a scholarship fund at DaPaul University's School of Music, where Marx studied. Pictured, from left, are REO Speedwagon's Kevin Cronin, Kenny G, Tonya Pinkins, Michael Bolton, Vandross, and DePaul School of Music dean Donald Casey.

Smashing Pumpkins Part With Q Prime; Columbia Records Group To Form New Label

CH-CH-CHANGES: The Smashing Pumpkins and management company Q Prime have parted ways. Q Prime co-head Cliff Burnstein had no comment other than to sign the Red Hot Chili Peppers... After parting with its previous managers several months ago, No Doubt has inked with Jim Guerino's Rebel Waltz Management.

COLUMBIA EXPANDS: Columbia Records Group will form a new entity in early 1999 that will supervise artists already on existing labels within the group (Billboard/Bulletin, Nov. 18). The new label will consist mainly of promotion and marketing staffers who will cherry-pick projects to work. According to a source, the label will feature "a diverse roster of artists culled from the current ranks of the [Columbia Records] Group on a project-by-project basis." A label name and staff appointments will be announced in December.



by Melinda Newman

um (Billboard/Bulletin, Nov. 16). The arena tour will play 27 cities in North America before wrapping up in April. The tour is named No Security, the title of the band's new live album on Virgin Records. Its last outing, the Bridges to Babylon tour, which concluded Sept. 19, ranked in more than \$250 million worldwide.

THE LAND: "Tony Bennett: An All-Star Tribute Live By Request" will air Dec. 7 on A&E. The special, which will include live and taped performances, celebrate Bennett on his 50th anniversary in the music industry. An all-star lineup, including Billy Joel, George Clooney, Seal, Joe Pesci, Madonna, and Harrison Ford, will pay tribute to Bennett, as well as request songs... Artists appearing on the 27th consecutive "Dick Clark's New Year's Rockin' Eve '99" on ABC are Backstreet Boys, Bananarama, Cherry Poppin' Daddies, Chicago, Fastball, and Monica... Gloria Estefan and Stevie Wonder have been nabbed for the half-time entertainment at Super Bowl XXXIII. The football game, watched by a potential worldwide audience of 800 million, airs Jan. 31.

WHAT A CROONER: Playing an industry charity event has to be a thankless task for artists. While they may support the cause or have warm feelings toward the event's honorees, they know by the time they come on, most of the people have already left, and the remaining ones are just going to stare at them in a rubber-chicken-induced gaze. Therefore, we have to hand it to Brian McKnight, who won himself quite a few fans at the T.J. Martell/Neil Bogart dinner Nov. 14 at the Santa Monica (Calif.) Hangar. The evening's theme was "L.A. Confidential," so many of the participating artists performed songs with a standard '40s feel. McKnight turned in outstanding renditions of "When Sunny Gets Blue," which packed the dancefloor, and "Route 66," with his voice expressing a range that many in the room didn't know he had. His next project should be an album of standards.

GO WEST: The U.S. division of the International Managers Forum (IMF), an organization formed to protect the interests of managers and artists and to provide a forum to discuss issues concerning managers, is creating a West Coast branch. The inaugural meeting will be held Dec. 8.

According to Barry Bergman, president of IMF-U.S., New York managers earn more than 100 percent more. Among the issues the New York arm has addressed are digital performance rights and the bankruptcy reform bill. Of course, the U.K. division of the IMF, which founded the organization in 1992, is responsible for it in the City; the annual convention in Manchester, England.

For more information, check out the IMF's World Wide Web site at imf-us.org.

START ME UP: The Rolling Stones will kick off their 1999 tour Jan. 25 at the Oakland (Calif.) Colise-

John Doelp Cites Artist Development As 550's Focus

Six Questions is an occasional Billboard feature that focuses on noteworthy industry people, ranging from senior executives to artists. This week's subject, John Doelp, has been with the Sony-distributed 550 Music as GM since its inception in 1993. He joined the label from Epic, where he was senior VP of marketing, and was instrumental in the success of Pearl Jam, Spin Doctors, and Screaming Trees, among others.

Since moving to 550 Music, he has been elevated to executive VP/GM of the label, playing a key role in the development of acts that include Garbage, Ben Folds Five, Basin, and most notably Celine Dion. In fact, he served as the executive producer of Dion's Grammy-winn-

ning 1996 collection, "Falling Into You," as well as 1997's "Let's Talk About Love."

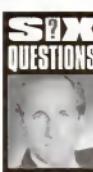
The interview was conducted by Billboard's talent editor, Larry Flick.

What do you view as 550 Music's primary strength at the moment?

I think our track record for breaking artists is pretty darn good. That's a reflection of our ability to stick with something. Our strength lies within the belief we have in our artists, and our patience to stick with them and hang on the roller-coaster ride.

The biggest artists are often the ones who are left-of-center—like Ben Folds Five, who are musically great but don't immediately grab you.

(Continued on page 17)



John Doelp is executive VP/General Manager of Sony-distributed 550 Music.

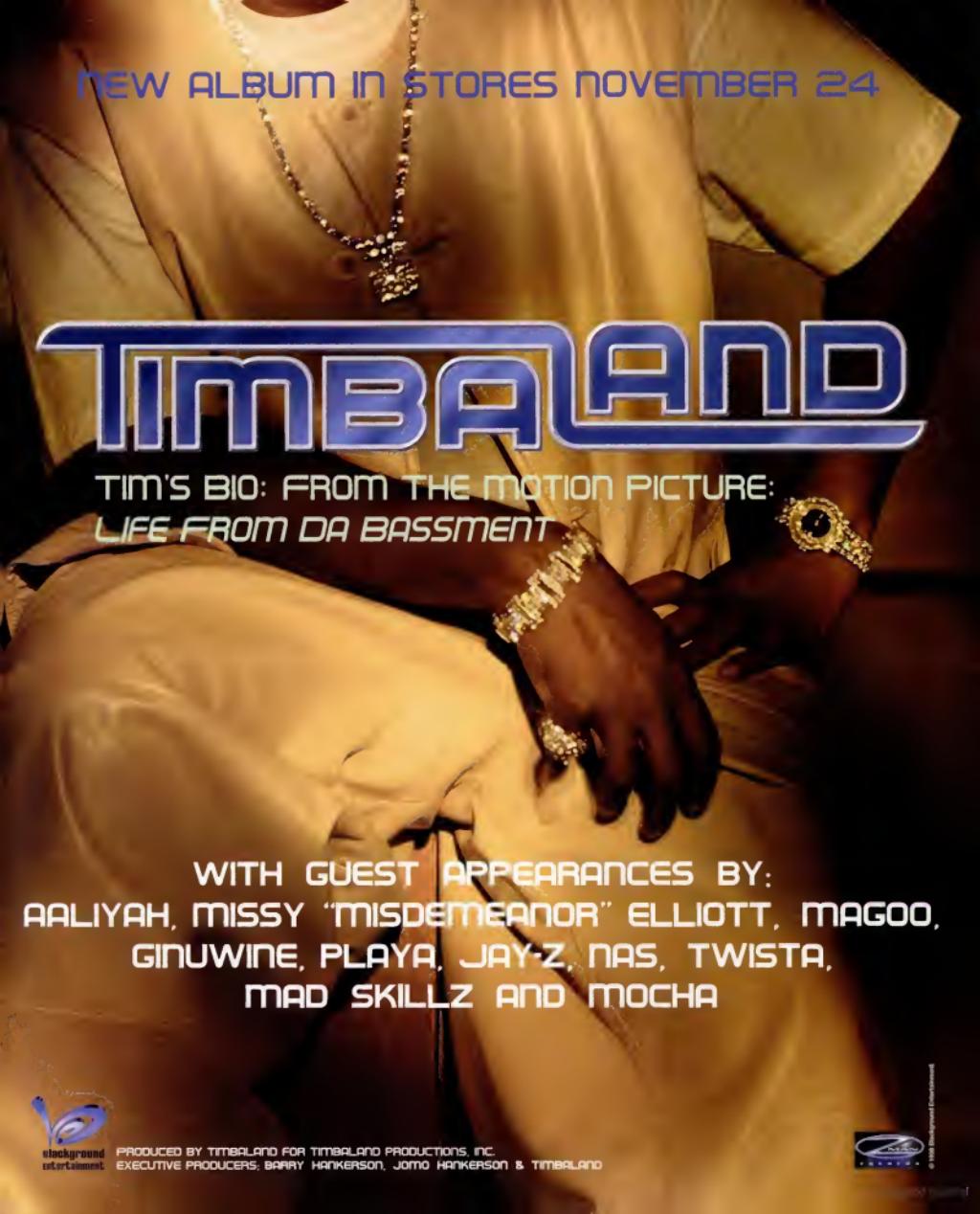
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Artists & Music

For The Waiting, 2nd Sparrow Album Wasn't Business As Usual

BY DEBORAH EVANS PRICE

NASHVILLE—Moving away from a comfortable pattern is never easy. However, for an artist, the process often results in exciting music. That's a lesson Brad Olsen, lead singer of The Waiting, says the group learned while recording its new Sparrow album, "Unfazed," due Dec. 29.

"It was really a big, big challenge," he says. "There's not anything we did in recording this album that we'd done in the past."

According to Olsen, the group's previous mode of operation—Olsen and his brother, guitarist Todd Olsen (his brother), bassist Clarke Leake, and drummer Brandon Thompson—to get together and write songs, usually in someone's basement, and emerge with a collection of tunes

for a new album. It's a game plan that had worked on their previous albums—1991's "Tillbury Town," 1995's "Blue Belly Sky" and their self-titled 1997 Sparrow debut. (Sparrow also released "Blue Belly Sky" earlier this year.)

However, as Brad points out, "Unfazed" is the first album from The Waiting to be guided from start to finish by a major Christian-label A&R department. He credits Sparrow A&R director Bill Baumgart with encouraging the band members to move beyond their comfort zone. "He really pushed us, and I'm not going to tell you it was always pleasant," Olsen confesses with a laugh. "He wouldn't put up with a lot of running home to Mama."

Still, Olsen says, the experience

produced many benefits. "I started co-writing, which I hadn't done before. I went to LA and started writing with Brian MacCleod, who has written with Sheryl Crow. I did some writing with Joel Hanson, formerly of



THE WAITING

PPR... It was a very different experience and very humbling. You think you've got your act together and that you've gotten a couple of No. 1's, then

you get with someone else who has a different set of life experiences, and you find out you don't know everything."

Olsen says the recording process itself was different. The Waiting worked with three producers—MacCleod, Jim Cooper, and Brent Milligan—and recorded in various studios. "Unfazed" was cut in a mere 34 days, but Olsen is thrilled with the results. "I think it's our job to push the envelope, to make every record the best we can make," he says. "I learned an important lesson on this album. We have the responsibility to challenge ourselves."

Baumgart says the band successfully met the challenge. "The growth this band has shown in the last year, and specifically in this record, has been truly amazing," he says. "The songwriting process, which yielded more than 50 songs, provided a

stronger batch of material than any of their previous releases. Surrounding them with mainstream talent, such as Brian MacCleod and mix engineer David Bianco (Semisonic, Tom Petty), elevated the production to that of a veteran band."

The mainstream collaborations, however, didn't produce any desire on the band's part to pursue a strictly mainstream audience. "This is a very vertical record," Olsen states. "Instead of singing about God, we wanted to do a record where we are singing to God. I've never had any aspiration to cross over. I want to sing about God and my relationship with God."

The Waiting has been touring with the Newsboys this year on their Go- City Step Up to the Microphone tour. Olsen says the group has been performing the album's title cut and getting

(Continued on page 25)

COLOUR SOUND PAIR BLEND TALENTS

(Continued from page 14)

major gold and platinum bands. Everyone's already climbed the peak before, knows the pitfalls, knows the good and the bad of being part of that huge machine. This allows us to pick out the good parts and use them to make our company—and our service to our artists—better."

Colour Sound will begin recording in August 1998 for Vehel. While the two musicians want the music to lead them, Duffy points out that there are some guidelines for the new entity.

"For the first record we want to just capture the honesty and enthusiasm we've got," he says. "We're starting with a clean slate. We will steer away from anything that could be considered a cliché '80s plasticine. There may be some flavor which is unavoidable

because of our history. The other side of that is that it wouldn't be about us to go and try and act and sound 18 years of age. We have to be true to who we are now."

Individually, the duo has stayed quite busy since the two left their respective groups. Peters has released several solo albums and is currently on a tour and reggae. He has also kept abreast of technological advances and has used cyberspace to stay in touch.

"I got actively involved in the Internet when I left the Alarm to give me a voice with the fans," he says. "When you're in the underground, it's hard to have a global voice. So I asked, 'If I can't go to the fans, how can I get them to come to me?' The Net was the answer. It makes that possible, to cul-

tivate and foster the audience.

"Through the Net, I developed an event called the Gathering, a three-day musical event in Wales [England]," Peters continues. "I created a role reversal; I let the fans do the touring. And, as we developed the band Colour Sound, creating new songs, we'd put some of that on the Net for immediate response. We've had to stop that because of the amount of Alarm fans and Alarm fans that were overrunning the site."

Peters even got the Net dictate his current show lineup. At each performance, he has a computer and takes requests live on the Net while cybercasting the show.

Duffy has been a little more low-key in the three years since he left the Cult.

"After a 12-year run with the Cult, I was pretty traumatized for a while," he says. "It's a big culture shock going back to being a regular citizen. My life was seen and gauged through being a band member. It's so weird. It was odd to be seen as anything else."

Musically, he did some guest appearances but didn't want to develop into a guitar-for-hire.

"I'm not a session guitar player," he says. "I create a sound and an approach that's my own, and it has to fit."

The approach appears to be a solid match for both Peters and the industry critics alike.

"The audience and industry keeps the perception of you as a band member even after you leave a group," Peters explains. "Usually, the idea of being a solo artist doesn't fit with them. The idea of Billy and I as a band is immediately appealing to all of those people, especially the industry. It makes sense."

Frank feels it will make sense to retail and radio as well. "We believe they can have success at several radio formats, just based on what we've heard so far. They know how to deliver a musically interesting yet solid commercial record."

Colour Sound played Nov. 18 in New York at Life nightclub.

amusement

business

TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Dates	Gross	Audience	Capacity	Promoter
BOSS CONDENSE CRUSH	Fox Center	Nov. 12-13	\$197,200	19,720	25,000, 100 others	Buster Prod.
	Seattle		\$57,517.50			
PHCR	UIC Pavilion, University of Illinois, Chicago, Chicago	Nov. 7-9	\$254,212	28,162	30,000, three subshows	MAC Concerts
			\$27,505.25			
SHAMA THINN LEAFY	Pyramid, Memphis	Nov. 14	\$480,260	14,915	15,000, soldout	Buster Prod.
			\$35,527.50			
REKS DIAMOND	Bryce Jordan Center, Penn State University, University Park, Pa.	Nov. 18	\$520,800	14,805	14,800, soldout	Electric Factory Concerts
SHAY BIRMINGHAM BAND BOOTS THE MORTALS	Great Western Forum, Inglewood, Calif.	Oct. 27	\$409,783	13,745	14,000	Avant Attractions
			\$32,551			
SHAMA THINN LEAFY	Bi-Lo Center, Greenville, S.C.	Nov. 7	\$425,476	14,004	14,000, soldout	Cafe Starr
			\$35,527.50			
DEPECHE MODE	Montreal Centre, Montreal	Nov. 6	\$411,400	13,790	12,540	EDM Universal
			(\$67,000-360,000)			
SHAMA THINN LEAFY	Compaq Center, Houston	Oct. 31	\$480,124	13,512	13,500, soldout	PCIE Entertainment
			\$39,527.50			
SHAMA THINN LEAFY	Altec Lansing, San Antonio	Nov. 1	\$320,841	11,856	11,800, soldout	PCIE Entertainment
			\$43,500 (\$21,500-50,500)			
SHAMA THINN LEAFY	Winnipeg Centre, Winnipeg, Br. Miss.	Nov. 13	\$270,263	10,875	10,500, soldout	Buster Prod.
			\$35,527.50			

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UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

HOT-BUTTERED SOUL: At a time when seemingly every act in R&B is gunning to be the next D'Angelo or Maxwell, the Construction Bros. actually have what it takes to hit that elusive mark. How ironic that such a goal is not on their agenda.

"This industry is filled with far too many copycats," says Ira Schick, a veteran producer/songwriter who helms the New York-based act with singer/musican Dinky. "We don't want to be the 'next' anything. We want to provide the blueprint for others to follow."

Lofty words, but realistic given the remarkable potency of their demo reel, which oozes with one sumptuous soul morsel after another. Each track chugs with the jazz-style boop beats that kids require, but there's nary a computer-generated keyboard loop or sample anywhere to be found. Even the drums are live.

"It's totally '70s old school," Schick says. "But instead of doing covers or being kitschy, we are trying to bring back the part of the '70s that was purely musical... the part that demanded knowing how to play instruments in order to be in a band."

The group is also trying to re-orient the form-numbed minds of R&B and pop listeners to the concept of stylistic expression. Despite the necessary radio accessibility of their material, there's also a refreshing, forward-reaching edge that the genre's been in a funk for. "Heavy Load," for example, contrasts its staccato, almost-break-beat, foundation with bluesgrass-flavored guitar lines. Meanwhile, "They Don't Know" has some tasty slide guitar licks to go with its funk-smart baseline, and "My Beloved" proudly wears the influence of George Benson in its jazz keyboards and intricate melody. At the center of each song is Dinky's voice, which has a tone and passion warmly reminiscent of Stevie Wonder.

"The idea is to widen the sensibilities of hip-hop," Dinky says. "There is already a pretty keen sense of history in the genre. We're just saying that instead of copying the classics, you should interpret them and come up with your own ideas."

The lads met 13 years ago, when Dinky was the musical director of Guy's touring band and Schick was managing New York's famed Cameo Studios. An ongoing partnership grew from there—resulting in producing and writing material for a string of artists including Chaka Khan and the Pointer Sisters.

Schick and Dinky are preparing to premiere their songs in an intimate New York showcase before the close of the year. Simultaneously, they are working with Khan and Paula Abdul on material for their respective forthcoming albums.

Contact: Scott at Functional Productions at 212-424-9550.

ROCK THE HOUSE: Universal has launched a nationwide talent competition targeted at college students, launched at www.animalhouse.com.

The winner of the competition, which is sponsored by Tommy Hilfiger and the Hard Rock Cafe, in association with Guitar Center and Tower Records, will receive a recording contract from the label. The finals will take place March 27, at the Hard Rock Cafe at Universal Studios in Orlando, Fla.

Rock the House is not a typical battle-of-the-bands contest, as voting will take place solely online. Voters may vote once every day of the competition. Groups may upload their demos to [animalhouse.com](http://www.animalhouse.com) until Dec. 11. The music will be posted at www.animalhouse.com and available for visitors to vote on.

Voting on [animalhouse.com](http://www.animalhouse.com) begins Dec. 31 and continues through Jan. 24. The 10 semifinalists, from 10 regions of the U.S., will be announced Jan. 25. Regional competitions will take place Feb. 15-22 at the Hard Rock Cafes in Los Angeles, San Francisco, Dallas, Chicago, Atlanta, New York, Boston, Miami, Baltimore, and Nashville.

Fans may visit the Hard Rock Cafe to watch the bands live or view the bands' performances via cyberspace.

On March 26, the 10 regional finalists will be flown to Universal Studios in Orlando to perform for a panel of celebrity judges. Those 10 will be narrowed down to five finalists for the nationally televised finals March 27. After the finalists perform March 27, voters will have 45 minutes to cast their final votes online while listening to a live performance by the New Radicals from Universal Studios Florida or via cyberspace.

SIX QUESTIONS

(Continued from page 11)

diately fit into the boxes inherent within the industry. But you hang in there, knowing that the people who actually pay for records—if given an opportunity to hear an act like this—will buy into them.

What does the new year hold for the label?

Looking at the first quarter of the calendar, we're focused on developing several new acts and building upon the success of several others. For example, we've got a new Ginuwine record coming. He's a real star. We're also going to have a Ben Folds Five album, planned for March.

Is there any concern over the fact that Celine Dion—550's biggest-selling act to date—is not planning to release a record next year?

No. You can't live and die by your superstars. The life's blood of this business is breaking new artists. Ultimately, every act we sign has the potential to be a superstar. It just comes down to when.

Do you put every record out with the intent of investing the most time?

You invest in their potential. Every artist has different levels of what you can deem successful. You identify the comfort factor with each record. We can sell 50,000 copies of something and view it as successful. It comes down to how wide you think an artist's appeal can ultimately be. Artist development never stops. It evolves from record to record. You do that at all levels. We do that with Celine. We always want to sell one more record than the last.

What's the greatest challenge in front of the label right now?

It's hard to say. We have a very specific situation here. We're a tight-knit group of about 100 people. There are very few walls here, from a departmental standpoint. It's a case of everyone pitching in to accomplish what we need to accomplish. We just have to continue to grow and identify the artists who will help us do that.

550 was designed to be artist-driven and small—without forced or artificial growth. The key to the growth we desire is to be as far inside the music as possible. We have what is the best A&R team in the business, so our growth has been at a fine, organic pace.

The recent PolyGram/Seagram merger will likely dramatically change the complexion of the industry. How will it affect the way 550 functions?

To really examine changes in the industry, you have to look to the street. At the end of the day, it's about the artists and the consumer—and finding a solid connection between the two. The real changes are based on what consumers and what their buying habits are. Whether there are 47 majors or five, what's that all the music we're making, that's what all the artists are looking for.

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TOP 10 FAVORITE ARTIST PICKS Nov. 6, 1998

THE MOST POPULAR NEW TALENT ON BTN

Artist	Genre
Spedrahs	Pop
Eric Burkett and the Mean Reds	Blues
Glenda Lynn	Country
Troy David	Pop
Candie Cramer	Dance
Deana George	Rock
McMemeor	Rock
Cassy Lee Green	Country
Bo Stop	Pop
Teddy Richards	Pop

Weekly results are based on votes cast by BTN's registered online audience for any artist featured on the site. Votes are limited to one vote per artist per week per user. Top 10 position is determined by the average of all sites measured.

RadioBTN FAVORITE SONG REQUESTS Nov. 6, 1998

THE MOST LISTENED-TO NEW TRACKS ON BTN

Composition/Artist	Genre
New Day (I Feel Alone) Amphibians	Rock
There You Are Antonia	Pop
Right On The Verge Lydie Canaan	Pop
Edinburgh Laurn McDonald	Instrumental
Love's Not Listening Troy David	Pop
Real MUG	Rock
Something Special The Geraffo Brothers	Pop
You Needed Me Troy David	Pop
Wouldn't You Like It? The Geraffo Brothers	Pop
Cabane de Douline Amphibians	Rock

Weekly Radio BTN rankings are based on airplay requests by the site's registered and unregistered online audience for any composition featured on the site.

NEW TALENT SPOTLIGHT Nov. 6, 1998

THE MOST OUTSTANDING ACTS AVAILABLE ON BTN



Rosey has landed out talent scouts on both coasts, including vocalist Perry Family and producer Tom Johnson (Jagged), who has had a hand in the future of rock bands like the B-52s and New Order. Now, 20-year-old singer-songwriter creates sonic firestorms, blending Delta soul, Chicago blues, and sultry R&B into a new brand of urban rock. Rosey has performed at some of New York's hottest clubs, including Mercury Lounge & Wetlands.

Genre: Urban Rock From: New York, NY Deals Sought: Any

FOR DETAILS ABOUT THESE AND OTHER UP AND COMING ARTISTS VISIT OUR WEBSITE #

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS FOR THE WEEK ENDED NOVEMBER 28, 1998	SoundScan®	TITLE
1	1	NEW	TO CLOTHWORK 69/31/EPIC (11.96/16.98)	***** NO. 1 *****	THEY NEVER SAW ME COMING
2	1	1	DIVINE FENGULIA 12/25/EMI-INT'L (10.96/16.98)	FAIRY TALES	DUDE ESTAN LOS (ADRENALINE)
3	8	18	FIVE ARISTA 19003 (10.96/16.98)	FIVE	
4	8	8	SHAKIR SOUL DISCO 7/16/98 (10.96/16.98)	DONDE ESTAN LOS (ADRENALINE)	
5	8	14	JENNIFER PAIGE EDEE AMERICA 16217/HOLLYWOOD (10.96/16.98)	JENNIFER PAIGE	
6	8	18	THE FLYS DELICIOUS VILLI 7/40/98/TRAUMA (10.96/16.98)	HOLIDAY MAN	
7	14	16	NEW RADICALS IMA 11/15/98 (10.96/16.98)	MAYBE YOU'VE BEEN BRAINWASHED TOO	
8	2	8	OLGA TANON WEA LATINA 25/98 (9.98/15.98)	TE/ACORDURAS DE MI	
9	7	20	CLEOPATRA MICKER 4/6/98/WMNHR BRO'S (10.96/16.98)	COMIN' ATCHA!	
10	8	7	TYRESE RCA 45097 (10.96/13.98)	TYRESE	
11	8	8	FATBOY SLIM SKIRT 6/24/98/ATLANTIC (10.96/16.98)	YOU'VE COME A LONG WAY, BABY	
12	11	18	TRIN-I-TEE 5/7.8 10/20/98/INTERSCOPE (10.96/16.98)	TRIN-I-TEE 5.7	
13	15	39	JAGGED EDGE 5/20/98 02/6/98/LATINA (10.96/16.98)	A JAGGED EDGE	
14	NEW	TO JAMES WITH THE POTTER'S HOUSE MASS CHOR	HEARTBEAT 10/20/98 (10.96/16.98)	LIVE FROM THE POTTER'S HOUSE	
15	17	14	THE WILKINSONS GRANT (INDIE) 14/98/WMNHR BRO'S (INDIE) (10.96/16.98)	NOTHING BUT LOVE	
16	13	4	REBECCA ST. JAMES FORESTHILL 25/89 (10.96/16.98)	PRAY	
17	20	19	EVERYTHING BLACKBIRD 3203/EMI (10.96/16.98)	SUPER NATURAL	
18	12	8	LEE ANN WOMACK RECCA 705/EMI/NASHVILLE (10.96/16.98)	SOME THINGS I KNOW	
19	10	2	BOUNTY KILLER BLUNT 13/98/EMI (10.96/16.98)	NEXT MILLENNIUM	
20	19	12	TATYANA ALI MUSICK 5/6/98/EMI (10.96/16.98)	KISS THE SKY	
21	22	7	WILL DOWNING & GERALD ALBRIGHT KIRIN/FIREGUT 5/19/98 (10.96/16.98)	PLEASURES OF THE NIGHT	
22	21	4	GHETTO MAFIA RAP ART 206/25/LOADED (10.96/16.98)	ON DA GRIND	
23	34	3	RAY BOLTZ WORD 6/9/98/ATLANTIC (10.96/16.98)	HONOR AND GLORY	
24	23	3	ROBERT EARL KEEN ASTRAL 18/98/WMNHR BRO'S (10.96/16.98)	WALKING DISTANCE	
25	29	8	TRICK DADDY SLIP-N-SLIDE 28/98/WARLOCK (10.96/16.98)	WWW.THUG.COM	

The Heatseekers chart lists the best-selling titles by new and developing artists, as well as those who have never appeared in the chart. The chart is based on sales of physical albums and digital downloads. The chart is not a sales chart and is not a popularity chart. It only includes albums that are new to the Heatseekers chart. All albums are available on cassette and CD. *Artist indicates vinyl LP is available. **Albums with the greatest sales gains. 1998 © Billboard/BPI Communications.

16	35	46	SEVENDUST 7/7 57/57 (10.89/15.98)	SEVENDUST
27	14	2	FIVE LINN FRENZY 5/16/98/FOREFRONT	QUANTITY IS JOB 1 (EP)
28	31	29	RICH MULLIN AND A RAGAMUFFIN BAND MYTH/WORD 10/20/98/EPIC (13.18/12/19.98)	THE JESUS RECORD
29	30	4	BURLAP TO CASHMERE SQUINT 10/13/98/AM (15.98/12/19.98)	ANYBODY OUT THERE?
30	38	5	KATHY TROCCOLI HEATH/WORD 10/20/98/EMI (10.96/16.98)	CORNER OF EDEN
31	26	31	ELVIS CRESPO • SONO DISCO 8/26/98 (8.98/12/14.98)	SUI/EMENTE
32	23	14	HEATHER NOVA BIG COUNTRY 6/7/98/EPIC (13.98/13.98/14.98)	SIREN
33	42	2	BILL GATHER & THE GATHER VOICE SPINNIN' 2/98 (13.98/13.98)	STILL THE GREATEST STORY EVER TOLD
34	27	12	KEBI MOI ONE/WORD MUSIC 8/17/98/EPIC (10.98/12/16.98)	SLOW DOWN
35	36	4	GOODSMACK REPROLIC/SUN/UNIVERSAL (8.97/2/19.98)	GOODSMACK
36	25	12	LINK RELATIVITY 1/4/98 (10.98/12/16.98)	SEX DOWN
37	40	10	SUSAN TEDESSIC TONE/CONQUEROR 4/7/98/MERCURY (10.98/12/16.98)	JUST WON'T BURN
38	46	9	YOLANDA ADAMS VENTURE 4/13/98/EMI (10.98/12/16.98)	SONGS FROM THE HEART
39	18	2	ALL CITY AMERICA 11/22/98/EMI (10.98/12/16.98)	METROPOLIS GOLD
40	33	20	BLACK EYED PEAS INTERSCOPE 10/20/98 (10.98/12/16.98)	BEHIND THE FRONT
41	45	3	SARA EVANS COUNTRY/WORD 4/7/98/EMI (10.98/12/16.98)	NO PLACE THAT FAR
42	41	2	CHAVANNE SOUL DISCO 8/26/99 (10.98/12/16.98)	ATADO A TU AMOR
43	36	6	TRAPP/DEFT TRAPP 5/6/98/EMI (11.98/12/16.98)	YOU NEVER HEARD
44	NEW	TO LA DARKHAN TEAM 1/20/99/SPINTECH/TEAM (11.98/12/16.98)	HEIST OF THE CENTURY	
45	50	2	DI DMD AND THE INNER SOUL CLIQUE ANGUS/SONG 6/22/98 (11.98/12/16.98)	TWENTY TWO: FA, WORLD WIDE
46	47	8	ORGY ELEMENT/TERREH/EPIC 4/6/98/WMNHR BRO'S (7.98/11.98)	CANDYASS
47	49	45	AVALON SPINNIN' 5/16/99 (10.98/12/16.98)	A MAZE OF GRACE
48	28	2	PLACEBO HOT 4/5/98/WMNHR (9.98/16.98)	WITHOUT YOU/I'M NOTHING
49	RE-ENTER	TO KIKI ROCK LAVENDER/ARTIST 6/21/98 (7.98/11.98)	DEVIL WITHOUT A CAUSE	
50	46	16	THE W'S 5 MINUTE WALK 2/25/04/SARABELLUM (10.98/12/16.98)	FOURTH FROM THE LAST

POPULAR UPRIISINGS

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY DOUG REECE

Ground Zero: Can you say "sleepy"? DGC/Geffen act Remy Zero is creeping onto playlists at major-market modern rock radio stations with its debut single, "Prophecy," and in the

board sister publication Rock Airplay Monitor listed "Prophecy" along with tracks from such artists as Alanis Morissette and the Beastie Boys for having gained new airplay at the most modern rock stations that week. Supporters include: WKQX (Chicago), WHFS Washington, D.C., KITS San Francisco, and WBCN Boston.

Ross Zapin, head of alter-native at Geffen, points out that baby bands fighting it out in the retail and airplay trenches of the star-filled fourth quarter often have a hard go of it. The label has been trying to build a radio story and capture the "second buy" from music consumers being seduced by new albums from Beck, U2, and others.

Fortunately, he says, Remy Zero has been able to win some key tastemakers early on. "It has become more track-driven, but [programmers] aren't judging the band on the single, but the whole album," says Zapin. "Sometimes you can be



Genre Crossing. In this, the lead vocalist for Aster Place Recordings act Alabina, sings a mix of Spanish- and Arabic-language vocals over flamenco guitars to create an usual kind of world pop music. The diversity has served the group well as "Alabina, The Album II," continues to chart on the Latin pop, the Billboard Latin 50, and the Top World Music Albums lists

the smaller stations, but now we're in the position of building from the top down."

Meanwhile, the burgeoning profile of the group has been encouraging for Los Angeles-based Industry Entertainment, which signed on to manage the act as its first music project. Other Industry Entertainment clientele include such directors, producers, and actors as Leonardo DiCaprio, Cameron Diaz, Samuel L. Jackson, and Billy Bob Thornton.

Ultimately, the company plans on starting its own label, according to Remy Zero manager Richard Brown.

"We've had four weeks of airplay, and in those four weeks sales have gone up dramatically, but the bottom line is that if we get it right, we'll have more of an American vision of Radiohead," says Brown. "It's something that's artistically important, but also a little challenging. You have to introduce it slowly into people's consciousness."

Industry Entertainment's ties to the film business could prove helpful in introducing Remy Zero to the mainstream. The band has already signed on to create an original song for "She's All That," a Miramax film due in March, and is in discussions with another director to score an entire movie.

The band, which is booked by the William Morris

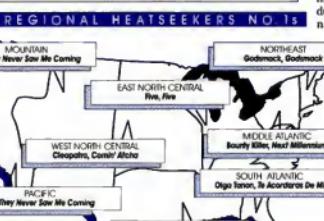


Pressure Cooking. "Inner City Pressure," the title track from Musician System's debut dubstep/jungle amalgamator Dr. Israel, was released Nov. 17. The label is considering servicing "Coppers (Brooklyn Version)," a Dr. Israel collaboration with Rancid, to modern rock radio. The artist appeared on the band's "Life Won't Wait" album.

process, winning a small but loyal following.

Though the band's album, "Villa Elaine," was released Aug. 25, the single wasn't shipped to stations until early October.

The Nov. 13 issue of Bill-



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. <i>Concrete Corner</i> - Cursive	1. <i>Mountain</i> - Killa Killa
2. <i>Five</i> - Five	2. <i>Five</i> - Five
3. <i>Pressure</i> - Dr. Israel	3. <i>Five</i> - Five
4. <i>Future Shock</i> - Future Shock	4. <i>Pressure</i> - Dr. Israel
5. <i>Beep Beep</i> - Cursive	5. <i>Pressure</i> - Dr. Israel
6. <i>Pressure</i> - Dr. Israel	6. <i>Pressure</i> - Dr. Israel
7. <i>Pressure</i> - Dr. Israel	7. <i>Pressure</i> - Dr. Israel
8. <i>Pressure</i> - Dr. Israel	8. <i>Pressure</i> - Dr. Israel
9. <i>Pressure</i> - Dr. Israel	9. <i>Pressure</i> - Dr. Israel
10. <i>Pressure</i> - Dr. Israel	10. <i>Concrete Corner</i> - Cursive



On The Road Again. Singer/songwriter Jeff Black, who has written songs for such country artists as Blackhawk and Waylon Jennings, will shift from an Indie tour with James McMurtrey to a solo tour next year. Warm-up dates include a Dec. 8 Toys for Tots benefit show with Son Volt and others. "Birmingham Road," the title track from Black's Arista/Austin debut, has been serviced to triple-A radio.

Agnew, stops in Seattle Monday (23) before taking its Thanksgiving break.

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VENNA

POP

► MARIAH CAREY

It's

“Various

Columbia 69670

It's been less than 10 years since her stunning debut, and pop diva Mariah Carey has racked up a baker's dozen No. 1s as impressive as her list of chart-toppers. This album collects all those plus four more potential blockbusters: Carey's high-powered duet with Whitney Houston, "When You Believe," which also appears on Houston's "My Love Is Your Love" (see this page and the next); the title track of "Prizes Of Egoty" soundtrack; the Jerome Dupri collaboration "Sweetheart"; the "Butterfly" cut "Whenever You Call," featuring Busta Rhymes, which never made it on her last album; and a cover of Aretha Franklin's "Respect." Carey humbly states that she hasn't been recording for 10 years, but as a presented-late album, this package is a fitting celebration of a career blessed by hits.

1994 ORIGINAL NEW YORK CAST RECORDING

St. Louis Women

PRODUCER: Hugh Fordin

Mercury 81482

True, this is a Rose Capital original cast recording of the musical by Harold Arlen and Johnny Mercer, but it's short on several numbers and runs little more than 50 minutes. So it's time to update that version, and this day, New York, the City Center is the place to come. It's a prime source for fresh looks at grand old scores. The lead is Vanessa Williams, who does contemporary hits for Mercury but is also a wonderful musical theater performer, as are the other cast members. The songs and themes of others include such Arlen-Mercer fancies as "Any Place I Hang My Hat Is Home," "I Had Myself A Real Love," and, most familiar of all, "Come Rain or Come Shine." The "Broadway" name can bring a new generation of listeners to the treats on this album.

R & B

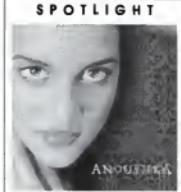
► 112

Room 112

PRODUCERS: 112, others

Big Beat/Bad Boy 75024

Room 112's sophomore project, "Room 112," was planned to help the quartet break out of its "balladeer" group straight-jacket. Hoping to capitalize on the success of its self-titled debut, 112 has filled its new album with a well-known songwriter in Nashville for some songs, penning such works as Patti Hill's "Take Me As I



SPOTLIGHT

ANOUSHKA SHANKAR

Anoushka

PRODUCER: Alan Sklar

Angel 56729

When the apple doesn't fall far from the tree, 17-year-old Anoushka Shankar emerged as a prodigious talent on the sitar, as her father, Ravi Shankar, did in the '60s. Beyond Shankar's traditional virtuosity, what's remarkable about this debut is that the artist resides in California and in many ways is a typical American teenager, albeit a gifted one. Despite her world-traveling musical experiences—from traditional Indian music to Metallica and Madonna—Anoushka has chosen to avoid making a "crossover" record, focusing instead on studio music written by her father. The results are impressive: reviews are starting from opening track "Bairagi," a new raga based on a 1939 Shankar composition, to "First Love (Prathamam)," which marks the 10th anniversary of her 1995 debut at Ravi's 75th-birthday party. A world-class talent.

Periods, and set to producer DJ Muggs, drafted gothic producer. Mostly missing in action is the group's early penchant for guitar shrieks and old-school funk. Standards include "Tequila Sunrise," "I'm in Love," and "I'm a Little Bit Better," manage with bright splashes of horn choruses and the sunny warmth of Latin-acoustic guitar. In "Green Thumbs," former lead rocker like a survivalist, for growing one's own and providing light-hearted comic relief from otherwise bitter harp that goes stale at times.

COUNTRY

KAREN STALEY

Feetless

PRODUCER: Karen Staley, Mike D. Clark, Justin Jenkins

Winen 47150

Karen Staley's second solo album, a well-known songwriter in Nashville for some songs, penning such works as Patti Hill's "Take Me As I



SPOTLIGHT

WHITNEY HOUSTON

My Love Is Your Love

PRODUCERS: various

Artist 19672

Whitney Houston's first non-soundtrack album in eight years is a tour de force that showcases her strengths in a wide array of musical genres, from pop to R&B to gospel to dance. Thematically, Houston tackles matters of the heart, including her first love, her net, befitting her personal and professional growth during the past decade. Highlights include opener "I'm Not Right," "It's Only Love," "I'm in Love," "Hold On," featuring Faith Evans and Kelly Price; the Mariah Carey duet, "When You Believe," featured also on "Prizes Of Egoty" soundtrack; the "Prizes Of Egoty" title track; the "I'm Not Right" title track; "I'm a Misty 'Misdemeanor'"; the title track, co-written and co-produced by the multitalented Wyclef Jean; and the charming "I Bow to You," one of three duos produced by Baduza. Also notable is the hidden bonus track "I Was Made To Love You," a collaboration between Houston and the red-hot LaToya Hill. On an album with well-known songs, Houston's diverse roster of players—from the blues to Diana Ross to Rodney Jerkins—Houston keeps it all together with her spectacular voice and magnetic personality. Return to form for a pop diva, and with immense crossover potential.

Am" and "Let's Go To Las Vegas," and Tracy Byrd's "Keeper Of The Stars." As a background vocalist to Hill's 1996 tour, which included getting short solo stints, with the two of them performing, she wrote all 11 cuts there are co-written on this mostly impressive first outing. A standout song is "Somebody's Child," a heartfelt lament for a female stripper on Nashville's Second Street. Her strong vocals are supported by a solid band, anchored on the order of Vince Gill, Patti Labelle, and Trace Adkins.

VITAL REISSUES

RAY CHARLES

The Complete Country & Western Recordings—1959-1966

COMPILATION PRODUCERS: Ray Charles, James A. Traficant, Michael Johnson

2 Discs

Because Ray Charles eschewed studio guitars, and a high, homespun wail in favor of thick piano voicings, funky rhythms, and a honky honky, his country recordings were largely overlooked by the Nashville establishment. Fortunately, the general public embraced them, driving both volumes of his 1962 "Modern Sounds In Country And Western Music" to gold certification. Furthermore, enlightened country

artists like Willie Nelson and Buck Owens recognized that Charles' contribution to the genre was not in playing the cowboy, but rather in recognizing that great country songs lend themselves to a bluesy, soulful interpretation. Witness Charles' singular readings of the classics "Hound Dog," "Lookin' Out," "I've Got A Tiger By The Tail," and "Ring Of Fire." The four CD reissue of "Modern Sounds" and the two CD country sides, from his 1960 single of Hank Snow's "I'm Movin' On" through his mid-'60s collaborations with the likes of Hank Williams Jr., George Jones, Chet Atkins, Merle Haggard, Johnny Cash, and Willie Nelson.

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Jones, Chet Atkins, Merle Haggard,

Johnny Cash, and Willie Nelson.

SPOTLIGHT

BRUCE SPRINGSTEEN

Tracks

PRODUCER: Bruce Springsteen, Chuck Plotkin

Columbia 69475

Few artists command a fan base as large and loyal as Bruce Springsteen. A veteran icon has successfully jugged the roles of rock star, pop icon, folk hero, social activist, and everyman. As devoted as his fans are to him, the Boss is just as committed to them. Keeping his wishes anonymous in mind at every step in his illustrious career. Accordingly, the artist's first major retrospective, the four-CD "Tracks" is a labor of love. It is derived from his catalog, crisscrossed in many ways, but to focus. Composed mostly of material that Springsteen left off his studio albums, "Tracks" is unlike boxed sets that offer alternative versions of well-known songs. It's a pure, unadulterated collection of brilliant cut-offs. Rather, this is a collection of great songs that were left homeless for reasons other than design. "Tracks" is also atypical of most retrospectives in that it contains no annotation other than a brief intro from Springsteen, lyrics, and song credits—a fitting way to present what the artist conceives as a four-CD album. Included are Springsteen's Columbia recordings (featuring "Misty Queen Of Arkansas") and "Gave It A Name," an old song that was lost and re-cut this year. An anthology that rounds out the Springsteen catalog.

Am" and "Let's Go To Las Vegas," and Tracy Byrd's "Keeper Of The Stars." As a background vocalist to Hill's 1996 tour, which included getting short solo stints, with the two of them performing, she wrote all 11 cuts there are co-written on this mostly impressive first outing. A standout song is "Somebody's Child," a heartfelt lament for a female stripper on Nashville's Second Street. Her strong vocals are supported by a solid band, anchored on the order of Vince Gill, Patti Labelle, and Trace Adkins.

LATIN

► LOS TUCANES DE TUAUMA

Los Macosazos

PRODUCER: Cesar Freixas

ULM 72434

Frederick, high-energy sonidero group returns with another fan-pleasing album of mostly tales of drug running and street bravura called *surores-corridos*. The single—"El Heredero," an amusing, chest-pounding yarn of mobster superciliousness—is a highlight. The rockabilly group Los Tucanes Del Norte should score big at regional Mexican radio, along with a humorous narrative of slick urban drug dealers by the name of "Los Juniors" and a perky paean to payola called "El Efectivo."

C CLASSICAL

► BORIS BORODIN/FRANZ SCHUBERT

Moscow Soloists, Yefim Bronfman, violin/conductor

PRODUCER: David Motte

Sony Classics 60550

PRODUCER: Boris B

Yefim Bronfman and his

Moscow Soloists' toothsome make

to shed a light on standard repertoire.

Violin extraordinaire Bronfman has trans-

formed Brahms' beloved Clarinet Quintet to feature his instrument with string orchestra—in the spirit of the composer's violin arrangements of his two clarinet sonatas. Brahms' idea is an inspired one, with the viola (at least in his golden hands) imitating the violin's natural glow to the world. The composition's arrangement by composer Alexander Tchailowsky of Shostakovich's String Quartet No. 13 is a Sinfonia for Viola and String Quartet, both in its tone and its style. Shostakovich's composition is still a deeply felt adagio, the emotive chameleons bleeding all over the page. Profound music, eloquently voiced.

CONTEMPORARY CHRISTIAN

► REBECCA ST. JAMES

Pray

PRODUCER: Scott F. West

Fontana 5189

On her fourth album, "Pray," 21-year-old Australian native Rebecca St. James delivers a collection of songs about faith and hope, inspired at the Christian camp where, in turn, she got her start on the contemporary Christian scene with a bubbly pop sound. St. James has evolved her music substantially over the course of her album. Her 1996 outing, "God," leaned more on edge and rock, while "Pray" leans more on a rock edge. The title track, "Pray," also incorporates European influences. She has an engaging voice equally capable of the exuberant passion exhibited on the title cut and the more contemplative evidence on her cover of Michael Jackson's "Jesus Is Lord." She also delivers an inspiring version of Keith Green's "Lord You're Beautiful." "Mirrors," also included on *Fontana's* "X: The Birthday Album," has been garnering strong airplay at Christian radio. Other key cuts include "Give Myself A Laugh," "Omega," and "Love To Love You."

NEW AGE

► KEN JENKINS

Flow

PRODUCER: Jan Jenkins

Spotify 45024

Ken Jenkins has crafted an album deep in the soul-Brian Wilson Eno ambient axis, but Jenkins also has a melodic sensibility that lifts this music out of the zone. "Into A World Of Wonder," while "Flow" and "Prayer" are pure, wistful American Indian rhythms and the album's most potent melody, "Night Drifting Through A Black Canyon," explores pure melody and atmosphere, with Jenkins' melodic melody working through the electric guitar textures from Jeff Pearce, while "Part Of The Solution" is a sultry, detailed excursion of morphing sound design. This is a work of art, from the precise, fine-detailed score of Jan Jenkins' piano release and a wondrous bely of lyrism on the often-features ambient zone.

CHRISTMAS

► CHICAGO

XV—The Christmas Album

PRODUCER: Ray Minnifield

Warner Bros. 24255

Cerise 600-552-5624 • www.chicrecords.com

LOU RYAN

Seasons 4 U

PRODUCERS: Lou Ryan, Gamble & Huff, Billy Vera

Ruth & Brook Revels 8004

Contact: brook@tel.com

► TRANS-SIBERIAN ORCHESTRA

The Christmas Attic

PRODUCER: Michael Kiske

Levity 800-231-8445

SPIKE JONES

Let's Sing A Song Of Christmas

PRODUCER: Numan Drazic

Wise 314.557 367

ALBUMS: SPOTLIGHT: Reviewers demand by the review editor to denote special attention on the musical merit of newly released albums. VITAL REISSUES: Reviewed albums of special artistic, critical, and educational collecting interest, and including reviews of reissues of previously released material. MUSIC TO MY EARS: CD reviews of music from the *Billboard* charts. *Music To My Ears* column sends country albums to Chet Flippo, Billboard, 490 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Elm Valley Road, Louisville, KY 40219. Other contributors: Brad Bamberg (classical/N.Y.), Steve Graybow (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Eady (gospel); John Diliberto (new age).

GENERAL MEDIA

EDITED BY EILEEN FITZPATRICK

HOME VIDEO

BY CATHERINE APPLEYFIELD OLSON

SURVIVOR SERIES: BEST OF WWF 1987-1997

WWF Home Video

50 minutes, \$14.95

World Wrestling Federation buffs who get their kicks watching over-sized men kick the cr**t out of their opponents in the ring will revel in this display of machismo, sweat, and violence. The Survivor Series was introduced 10 years ago as a test of individual performance in a team environment and has evolved into an annual Thanksgiving Day free-for-all in a giddy, over-the-top style that's even fun for himself. This look back is filled with ring action plus personal tributes to some of the Federation's favorite sons, including Hulk Hogan, Andre the Giant, Stone Cold, the Undertaker, Shawn Michaels, and Brett Hart. Also available are the person-specific "Undertake," "The Phenom," "Sable Unleashed," and "The Three Faces Of Foley." Contact: 205-332-9600.

ANIMORPHS: THE INVASION BEGINS

Columbia TriStar Home Video

75 minutes, \$19.95

Imagine you are out for a walk one night and meet a dying alien who bestows upon you the power to change into almost any form of animal. The alien who wants you to destroy the earth. That's the setup for *Animorphs*, a group of teenaged superhuman superheroes who have been given that power after they eat their own flesh to save the world. The series began as a book and now on a Nickelodeon series. This live-action video entry combines the first three episodes of the series and also includes some exciting footage that never made it to the TV show.

Although it's "out there" in terms of story line and at times hokey, *"Animorphs"* strums a chord with its intended audience of tweens, teenagers, and preteen kids, and the video is likely to strike some strong assonance.

BUSTER & CHAUNCEY'S SILENT NIGHT

Columbia TriStar Home Video

50 minutes, \$12.95

Two musically hellbent mice—one with the voice of a tenor and one with a soprano—learn that a silence can indeed be golden in this original animated holiday tale. *Buster* and *Chauncey*'s dream of getting a chance to perform for the queen at Christmas is shattered when, on Christmas Eve the hall where the event is to be held is ransacked and the precious jewels are missing. When fingers point at the mice's friend, *Christina*, an orphan who has been separated from the rest of her lost parents, the two realize they need to put their music on hold and help find the real culprit. The merry little story is stocked with puns, punsters, comical chase scenes, a touch of smoochiness, and a very happy ending for all.

CASPER'S FIRST CHRISTMAS

Warner Home Video

25 minutes, \$9.95

The good-natured antics of the friendly ghost don't always go over well, and Casper and his crew get a bunch of unexpected overnight guests on Christmas Eve when a raging snowstorm leaves such characters as Santa, the Grinch, Iggy Pop, Huckleyer Hound, Snagglepuss, Quick Draw McGraw, and Augie Doggie stranded at his spookily mansion. Casper is thrilled to have the company and gets everyone to sing along with him as he belts out singing Christmas songs. Everyone, that is, except for his uncle Hairy Scarey, who is determined to frighten the Dickens out of their visitors. It takes a visit from

another guest—Santa Claus—to truly get the whole group into the holiday spirit.

THE JOY OF UKE

Warner Home Video

70 minutes, \$19.95

Most longtime ukulele enthusiasts are already family with *Jim Beloff*, who in between his stints as *Billboard's* "Artist of the Month," has produced books on the instrument, compiled two songbooks, and released two of his own CDs. Those who are just getting to know the ukelele—the target audience of this video—will be delighted to find him an affable, knowledgeable teacher with a casual, personable demeanor. Beloff introduces a broad history of the ukulele and includes various types and sizes of instruments, how to hold and tune them, and how to strike various chords. But the thrust of the tape is audience participation, where you can play along with songs such as "Goin' to the White World on My Hands," "Sailor Boy," "I Want the Mountain," and "Bicycle Built for Two." *Ukulele aficionado* Travis Harrelson, Ponzi Prince, and Ian Whitcomb lend their expertise at different intervals along the way. Contact: 800-33-TAPES.

NEAL'S FISHING

Warner Home Video

60 minutes, \$19.95

It's hard to say which category of special-

interest video this quirky tape best fits—whether it's a how-to-draw-it-drown-it-down-the-sea-of-Cortez for the amateur of sorts, actor Neil Hunt had never held a fishing rod, but he is determined to haul in a big one and win a prize at the vaunted International Game Fishing Association competition. The point is, who wants to fish because the filmmakers are having too much fun trawling this fine cut of water as he grows more and more determined to catch something as elusive as a true yellowtail. The result is some hilarious moments, although viewers may wonder how the tapes get used. The point is, who wants to fish because the cameras. Either way, *Last Straw* took pains to end the tape with some strong production values—including a letterbox introduction segment and ambient audio elements. Contact: 819-594-5409.

ENTER + ACTIVE

BY DOUG REECE

RAILROAD TYCOON II

Gateway of Developers/PopTop Software

A game-playing game that allows players to slip into the persona of a railroad tycoon doesn't sound all that exciting or glamorous on paper, but this title strikes the

interest video this quirky tape best fits—whether it's a how-to-draw-it-drown-it-down-the-sea-of-Cortez for the amateur of sorts, actor Neil Hunt had never held a fishing rod, but he is determined to haul in a big one and win a prize at the vaunted International Game Fishing Association competition. The point is, who wants to fish because the filmmakers are having too much fun trawling this fine cut of water as he grows more and more determined to catch something as elusive as a true yellowtail. The result is some hilarious moments, although viewers may wonder how the tapes get used. The point is, who wants to fish because the cameras. Either way, *Last Straw* took pains to end the tape with some strong production values—including a letterbox introduction segment and ambient audio elements. Contact: 819-594-5409.

RUGRATS PRINT SHOP

Warner Bros.

PC CD-ROM

With the holidays just around the corner and *Rugrats* movies in full swing, there's little question that children are going to be scribbling down names such as Chuckie and Angelica (characters from this popular Nickelodeon show) on their Christmas lists. *Rugrats Print Shop* is an excellent extension of that powerful brand, allowing users to design greeting cards, calendars, photo frames, and other items decorated with familiar faces from

the show. But this title, targeted for ages 6 to 12, may be too young for younger children. We recommend *Southpaw Interactive's "Write Home,"* an interactive coloring book featuring Warner Bros. characters, for those who don't want to leave the really young ones out of the loop.

AUDIOBOOKS

BY TRUDI MILLER ROSENBLUM

SARAH'S CHILD

By Linda Howard

Random House

2 hours (abridged), \$7.99

ISBN 1-56720-038-6

Truly touching romance novels offer a pleasurable fantasy in which the listener imagines himself or herself as the romantic heroine. In the case of "Sarah's Child," though, listeners will likely be thankful for the happy ending. The author's imagination provides an even more thankful result to be involved with the soft, shoelace jerk like the so-called "hero." As the story goes, Sarah Harper is a lonely woman who has given up her life to be a mother and wife. She can't make a commitment, though, because she has decided that the only man she can ever love is her best friend, Roger. Roger loves her but she loves him not. In addition she has no wish to go after him, since she doesn't want to betray her friend. So because of a flimsy crush, she has given up all chance at love or marriage for anyone else. The listener, however, has no respect for Sarah, the author seems to think her devotion is romantic. When Roger's wife and children die in an accident, Sarah and Roger eventually get together. The author's imagination is based solely on sex and a lack of communication. The marriage runs into trouble when Sarah becomes pregnant. Still grueling for one's own child, Roger's wife dies from a heart attack. The two children and their mother are an adorable Sarah promises to honor the child from Roger's life and her son's. Roger's rugged trying not to use his son's name is a bit of a stretch for all works to love and they're a happy family, but it's far too little and far too late for the listener. The only positive aspect of this audiobook is the reader, Trudi Miller, who has a truly lovely voice that is very appealing to listen to.

SMOKIN'

By Robbie Banks

Tru Warner Audiobooks

3 hours (abridged), \$17.98

ISBN 1-56720-042-2

Get out the handkerchiefs, because there won't be a dry eye in the house after listening to this heartbreaking audiobook. The story starts with the author as the basis for the upcoming film *Smokin'*. Sarandon and Julia Roberts, this audiobook is a fine novel in its own right with believable, three-dimensional characters.

Jackie, the protagonist, is a single mom to two kids, is in love with Isobel, a young creative photographer who has no experience with youngsters. Jackie, her ex-wife, raises Isobel and the time that the children are with Jackie, Jackie's son, James, hates Isobel and makes her dislike of Jackie obvious to her children. But Jackie does have some legitimate concern, since Isobel is flighty and cannot even remember the name of the man she left with her work. Jackie is also insecure and afraid that if her children bond with Isobel, their love for her will somehow be compromised. As the story progresses, the two women must come to terms with each other for the good of the children. Veteran narrator Blair Brown does her usual excellent job and brings the story to life with her clear, strong voice.

She is especially good in the role of Anna, the 11-year-old daughter, and captures the mixed feelings of a frightened child putting up a cynical, hostile front as a defense.

VELVET GOLDMINE

By David Lyons

Story by James Lyons and Todd Haynes

Starring Ewan McGregor, Jonathan Rhys-Meyers, Toni Collette, and Christian Bale

Miramax Films, in general release

There might be a story about the glam-rock years, but you won't find it in *Todd Haynes'* disappointing "Velvet Goldmine."

Far from an original story, the film robe from the relationship between real-life glam king David Bowie and punk rocker Iggy Pop. Bowie looks up with Pop to produce *Pop's* "The Idiot" and "Lust For Life" albums.

The Bowie similarities start right at the opening scene, where fictional glammer Brian Slade (Jonathan Rhys-Meyers) puts on his makeup and costume before a show. The segment is nearly a shot-by-shot remake of scenes from Bowie's "Ziggy Stardust" concert movie. (Bowie was invited to participate in the film but passed in favor of working on his own glam project.)

The Iggy character, here called Curt Wild (Ewan McGregor) is a flamboyant musician who disobeys onstage, takes a lot of drugs, and could care less about Slade. Slade, of course, is immediately captivated and obsessed by him. For the audience, though, Wild bares such a striking resemblance to the late Kurt Cobain that at the very least it's eerie and at the most distracting.

The final point on the triangle is a twenty-something journalist Arthur Stuart (Christian Bale), who has to relive his own painful glam experiences a decade later

when he's assigned to it—"whatever happened to" piece on Slade.

Slade, at the height of his popularity in the '70s, failed his own assassination in a lame publicity stunt that ruined his career. His wife, Mandi (Toni Collette), who turns into a broken-down barfly, tells Slade she didn't even know about the stunt and that it broke up their marriage.

As Slade dug up more of Slade's past, we are taken into a world of wild sexual orgies, coke-snorting parties, and music only a true fan could love.

Without Bowie's blessing, there is no Bowie music. Alternative rockers Grant Lee Buffalo, and others, fill in with songs like "The Whole Shebang," a song written by Grant Lee Phillips for the film. The cover band the Venus in Furs—made up of Roxy Music's Andy McKay, Grant Lee Buffalo's Paul Kimble, Radiohead's Thom Yorke, and others—does its best with tracks like Brian Eno's "Baby's On



Jonathan Rhys-Meyers in "Velvet Goldmine."

ON SCREEN

Gathering of Developers/PopTop Software

With the holidays just around the corner and *Rugrats* movies in full swing, there's little question that children are going to be scribbling down names such as Chuckie and Angelica (characters from this popular Nickelodeon show) on their Christmas lists. *Rugrats Print Shop* is an excellent extension of that powerful brand, allowing users to design greeting cards, calendars, photo frames, and other items decorated with familiar faces from

Fire" and Pop and James Williamson's "Gimme Danger."

Haynes has tried to re-create the music, but he has completely left out the story.

The film centers on the theme that glam rock was all about image and playing a part. Not exactly a brilliant revelation.

Slade's ascent into the glittery glam world isn't particularly interesting, and when he becomes Wild, he becomes a Wildly Demotivator (read Ziggy Stardust) his fantasy spins out of control. It gets out of control at the end of the movie and hinted at that Slade has reinvented himself as a conservative pitchman for the right wing.

But in the glam-rock world of 10 years earlier, he has hot sex with Wild and just about anyone else in the room. Typically, his relationship with Wild leads to explosive creative differences and an ugly breakup.

Stuart's story is equally tired and completely clichéd, unfortunately. Kidcapped by his hoodlum master, he becomes a sex symbol and they're a happy family, but it's far too little and far too late for the listener. The only positive aspect of this audiobook is the reader, Trudi Miller, who has a truly lovely voice that is very appealing to listen to.

The film's biggest problem is that you walk out not knowing much more about the glam scene than what it looked like. Haynes gets a gold star for the look of the film, though. The pink makeup that makes the film easy on the eyes. Let's hope Bowie goes beyond the face paint.

KILEEN FITZPATRICK

R&B Foundation Awards '98 Grants

Total Of \$87,500 Given To 20 Artists For Performances

BY ANITA M. SAMUELS

LOS ANGELES—The Rhythm & Blues Foundation has announced the 1998 performance grant awards. Twenty awards were granted to legendary artists around the U.S. in keeping with the foundation's mission to help increase the appreciation of music and provide opportunities for legendary acts to continue working.

"Many of the youth I talk to don't know that the Isley Brothers did a lot of the music you hear from R. Kelly," says Janis D. Hazel, the foundation's executive director. "That body of music had a history before now."

This year's performance grants totaled \$87,500. That tally is up from \$79,000 last year. It is the third round of grants since the awards were established in October 1996. According to Hazel, the total of performance grants awarded since 1996 is \$206,000.

Among the artists who have had gigs or are scheduled to perform under the grants are Clarence "Gatemouth" Brown, Mavis Staples, David "Fathead" Newman, Clarence Carter, and Anne Newman.

In addition to the grants, the foundation's other programs include the Doc Pomus Financial Assistance Program (which has provided more than \$500,000 in emergency financial assistance and funding for emergency health-care services to R&B artists of the '40s, '50s, and '60s); the Pioneer Awards Program (a celebration of legendary artists); and the Archive Project (an effort in conjunction with Indiana University aimed at educating the public about the wide-ranging historical impact of R&B music on world culture).

These programs have provided more than \$2.1 million to artists since 1988.

Bobby Taylor, of the group Bobby Taylor & the Vanguards, was awarded a grant to perform a concert at Coyote Grange Hall in San Jose, Calif. The concert, held in August, was free to all children in attendance and featured a Q&A with Taylor.

"The concert meant me getting back to work," says Taylor. "It was the first job I had done in eight years. Instead of putting the money in my pocket, I gave the money to San Jose State [University] as a scholarship for a local high schooler. I had the remainder to pay the band. I did it to get more kids into the music program at the college. I wanted to do something for the community where I got my start."

Taylor says he has also been doing symposiums at schools in order to teach kids about the music of his time. "I'm not a spokesperson for

the foundation, but I let them know what the foundation has done for me."

The H&B Development Center in Court Bala Cynwyd, Pa., was awarded a grant for legendary guitarist Jimmy Dawkins to perform a concert at the center, which works with low-income families and provides youth training, as well as activism and community service.

"We honored Jimmy Dawkins because he helped a lot of blues artists in the industry, such as Muddy Waters," says the center's executive director, Diane Brown.

Following is a list of the other Rhythm & Blues Foundation performance grant winners.

• Black Liberated Arts Center, Oklahoma City, Okla. The award provided artist fees for an Oct. 10 concert and pre-performance Q&A by Bobby Blue Bland. The concert was a part of the Centennial Homecoming activities in partnership with Langston University, a historically black college.

• Cecil B. Moore Ave., Philadelphia. The foundation provided artist fees for the bands Heart Of Stone and Dream Lovers at the 12th annual Cecil B. Moore Ave. Jazz/Blues Festival Sept. 12. The free festival provided educational workshops and a pictorial and oral history of R&B music.

• Cammy Awards, Pinebluff, N.C. The foundation provided artist fees for the 1998 Cammy Awards Show & Festival, Nov. 13-15 in Myrtle Beach, S.C. Bill Pinkney & the Drifters, Sonny Turner, Maurice Williams & the Zodiacs, and Jimmy Jones were among the show's performers.

• San Willis Taylor, Bayshore, N.Y. The foundation provided artist fees to support concerts by vocal/ guitarist Taylor for the Shinnecock Indian Tribe in Southampton, N.Y. The project included the training of tribe members in the production and making of an audiovisual recording of the event as part of the tribe's audiovisual program.

The concerts, held in August and September, were open to tribe members, college students, and the general public.

• Anne (Margaret) Williams, Chesapeake, Va. The foundation provided artist fees to support a concert by Anne Williams, formerly of the Sweet Inspirations. Williams performed with her band and local students. The project included a Q&A on R&B music and her life as a member of the Sweet Inspirations, who were background vocalists for a variety of artists, including Elvis Presley.

• National Black Arts Festival,

Atlanta. The foundation provided funds for a concert to be given in 1999.

• Philadelphia Clef Club for the Arts, Philadelphia. The foundation provided artist fees to support a concert that featured Clarence Carter, Oct. 5.

• Jazz Forum Arts, Dobbs Ferry, N.Y. The foundation provided artist fees to support a concert featuring David "Fathead" Newman and his quintet. The group performed Aug.

(Continued on page 24)



Emotional Voices. H.O.L.A. recording act Voices Of Theory take a break during a video shoot for their latest single, "Wherever You Go," a song about AIDS and personal loss. The song was written by Michael "Bass" McCary of Boys II Men and Durell Bottoms. Shown, from left, are Voices' James Cartagena, McCary, Voices' David Cordoba, Voices' Hector Ramos, video director Mark Gerard, Bolero, H.O.L.A. president Jellybean Benitez, and Voices' Mechi Cebollero and Eric Serrano.

Recovering Rick James Still Sees Performing In His Future; Rhapsody Tour On Hold For Now

ON THE MEND: In his first interview since he suffered a stroke Nov. 9, Rick James says he won't let his illness stop him from performing.

"[Doctors] tell me I got this because I overexerted onstage," says James, from his hospital bed at Cedars-Sinai Medical Center in Los Angeles. "That's the only way I know to do it; it's the only thing I've ever done. If overexerting means that I'll end up like this, then this is the way I'll end up, because I've always put 150% to fans. I

I think fans of Rick James know that when they see our shows... so it would be very difficult for me to stop."

James says he has already begun the intensive physical therapy that will teach him to regain control over the functions he's lost. At this time, the 50-year-old vocalist cannot walk but is not paralyzed. "I can move my legs while I'm lying down, but when I stand up, my brain doesn't communicate with them properly," he says. "I busted two arteries near the medulla, the part of the brain that gives off those messages [for] the movement of your legs... so those vessels developed a clot, and they [now] have to rework communication."

James also says that unlike many stroke victims, he does not have a problem speaking. However, he does have other effects from the stroke. "I have vertigo all the time. I'm dizzy as we sit here," James says. "They say [the therapy] will be about a month. I figure with the grace of God it will be less."

The singer, who lost his younger brother to leukemia less than a week before the stroke, thought his initial ill feelings were due to his sibling's passing. "I figured that it was stress taking its toll; that's what was on my mind," says James. After a show Nov. 6 at the March On Earth theater in Denver, James says, he was really tired and the crowd was calling for an encore. "I felt the left side of my body was right... my shoulders and then the right side went to sleep. I told my assistant to take me to the window to get some fresh air, and I just felt like the whole room was off, and I couldn't make it back [to the bed] on my own accord."

At the hospital in Denver, James says, doctors there diagnosed him with gastritis. "They didn't know what was wrong with me basically. They didn't do a thorough

check, or the doctors would have never let me leave."

The singer's wife, Tanya, is clearly incensed over that decision. "I am mad because I feel he was misdiagnosed. Rick is not one to go to the hospital. I don't care if he knows he's on his deathbed... he's not trying to go to the hospital. And for him to voluntarily go to the hospital and get sent home four hours later was not nice," says Tanya. "I don't know how I'm going to deal with it, but believe me, something is going to be done."

The remaining 10 dates for James' national Urban Rhapsody tour are on hold. "We won't let us cancel them," says Tanya. Slowing down, James says, is not in his vocabulary as far as the stage is concerned. "I won't slow down," James says. "I will have to watch the way I shake my head. I think I still have some time left. I know I have to straighten my life out. I am going to have to stop smoking cigarettes; I was still doing that and I was still drinking, so all of that has to subside—whether that's OK with me or not."

James' wife says her husband has been enveloped by an outpouring of love from family, friends, and fans wishing him a speedy recovery. In addition to immediate family, such as his son Rick James Jr., friends who have visited him at his bedside include Cuba Gooding Jr., George Clinton, and Berry Gordy. "Jerry [main Jackson—all the Jacksons—came and prayed over him]," says Tanya. Martin Lawrence, Johnnie Taylor, and Johnny "Guitar" Watson were among those who sent flowers, while Stevie Wonder, Roberta Flack, and Bobby Womack called the vocalists as soon as they heard the news.

"When everybody thought they were going to lose him, people started scrambling to get in touch with him," she says.

That first night, when they didn't know what the outcome would be, Tanya says, James started making his amends. "He started calling people that he hadn't talked to in years because of disagreements; he was calling his old friends. 'Hey, I'm here... I don't know if I'm going to make it, but thank you for all your support and your prayers.' And that just started an avalanche. He's been getting faxes and telegrams, and it's wonderful."

"Just tell the fans that I love them," says James. "Tell them we did have a good time."



JAMES

**The
Rhythm
and the
Blues**

by Anita M. Samuels





DATU FAISON'S
**RHYTHM
SECTION**

STAY TUNED: The Dec. 5 issue of Billboard will offer a number of highlights. First off, that issue's charts will reflect sales for the Nov. 17 street date, considered by many as the biggest street date in modern music history. Some of the titles jockeying for No. 1 will include Whitney Houston's new studio album, "My Love Is Your Love" (Arista); Mariah Carey's "#1's" (Columbia); Method Man's sophomore album, "Tical 2000: Judgement Day" (Def Jam/Mercury); and Ice Cube's "War & Peace—Vol. 1 War" (Priority). Sources at retail indicate that Method Man could emerge as the big winner on Top R&B Albums.

Second, the issue will usher in a revamped R&B come panel, which is the sample section of stores that Hot R&B Singles, Top R&B Albums, and Hot Rap Singles use as indicators in defining the pulse of R&B sales trends. Those stores include a mix of chain and independent retailers across the country in SoundScan's top 100 sales market.

As a result, we will see slightly higher sales volumes for titles on the aforementioned charts and, it is hoped, a more accurate reflection of buying trends among consumers of R&B/rap music.

DON'T SEE NOTHING WRONG: The first-week numbers are in on R. Kelly's fourth album, "B" (Jive), and although his total of 216,000 units is lower than the opening week figure for 1995's "R. Kelly" it's still a healthy showing for a double-album. The sum earns the Hot Shot Debut on both the Billboard 200, at No. 2, and Top R&B Albums, where it comes in at No. 1. Neither of the album's first two tracks, "Half On A Baby" and "Home Alone," were released commercially, so don't look for them on Hot R&B Singles.

At the height of its success, "Half On A Baby" had an audience of 32.6 million and peaked at No. 7 on Hot R&B Airplay. His current track, "Home Alone," featuring Keith Murray, picks up another 3 million listeners, for a total of 20 million.

The noncommercial availability of Kelly's recent radio hits and his subsequent absence from the Hot R&B Singles and Hot 100 are just one example of a larger trend by labels to bypass retail singles, a practice that ultimately led to Billboard's decision to begin charting non-commercial songs. The introduction of that new methodology and chart will begin with the next issue's Hot 100, since the Dec. 5 issue marks the beginning of the 1999 Billboard chart year. The Hot R&B Singles chart will allow noncommercially available singles to chart alongside retail singles in the first published chart of the new year, dated Jan. 9. In that issue, the chart will change its name to Hot R&B Singles & Tracks to reflect the inclusion of those noncommercially available entries.

ALL IN THE FAMILY: It's not often that a label can boost several songs into the top 10 of Hot R&B Singles, but this issue Bad Boy has three of its acts there. The camp's first lady, Faith Evans, holds at No. 4 with "Love Like This"; girl trio Total's leadoff single, "Trippin'," jumps 9-7; and male quartet 112 bullets 10-9 with "Love Me." 112's sophomore album, "Room 112," debuts at No. 6 on Top R&B Albums and No. 20 on The Billboard 200.

BUBBLING UNDER™ HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST/IMPRINT/PROMOTION LABEL
3	3	1	I'M THE ONLY PLAYER	MELISSA (BET/SHOUT!)
3	—	3	LIKE A BOSS	RON ALLEN (SOUTHERN HOUSE)
3	—	3	RAISED IN THE HOOD	S.T. REED (SAVAGE)
3	3	TRAVELLIN' MAN	THE TRAVELLIN' MAN (COP) (RELATIVITY)	
3	—	3	BABY BROTHER	ALI (PUMPKIN)
3	3	BEAT OF THE DAY (THIRY 3 HAMDS UP)	THE 3 HAMDS (COP) (RELATIVITY)	
3	3	LIFE AIN'T EASY	ELIJAH (COP/ICON/WEINER/BROS.)	
3	6	YEAH YEAH	THE 3 HAMDS (COP) (RELATIVITY)	
3	—	3	LIZARD-LIZARD	MIKE GOLDE (R-AGE/TEXT LINE/UNIVERSAL)
10	—	2	EVERYTHING FALLS IN LOVE	THE 3 HAMDS (COP) (RELATIVITY)
11	3	5	A CHANGE IS GONE COME	BRUNO (LAWYER/ICON/CD/CDU)
12	8	9	GIVE A LITTLE	THE 3 HAMDS (COP) (RELATIVITY)
12	—	9	SHOTTO STAR	SHAGGY (KID/CHICAGO/CD/CDU)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

R&B

GRANT AWARDS

(Continued from page 29)

30, with an educational component for children and their families that included workshops and demonstrations.

• Jazz in the City, San Francisco. The foundation will provide artist fees for a concert featuring Bobby Womack at the "Sounds Of Memphis" all-star celebration April 15, 1999. In conjunction with the concert, there will be a discussion, "Roots Of R&B: The Sounds Of Memphis," featuring festival performers.

• Jefferson City Alumni Assn., Jefferson City, Mo. The foundation will provide artist fees for a concert featuring the Spaniels at Lincoln University's Dwight T. Reed Stadium. The concert will be open to the staff, faculty, students, alumni of Lincoln University as well as residents of central Missouri. Public workshops will also be provided.

• Johnny Keyes & the Magnificents, Chicago. The foundation will provide artist fees for a December concert featuring the group. They also performed at the James Jordan Boys & Girls Club and Family Life Center Nov. 5 and at elementary and junior high schools to help enhance students' knowledge of R&B by providing its history.

• Sunflower River Blues and Gospel Festival, Clarksville, Miss. The foundation provided artist fees to support a concert featuring Carla Thomas and her band Aug. 8. The 11th annual Sunflower River Blues and Gospel Festival also featured a Blues Education program.

• Chandler Cultural Foundation, Chandler, Ariz. The foundation will provide artist fees for a concert by the Spinners Feb. 27, 1999. The center will also provide a pre-concert lecture on the history of R&B.

• City Parks Foundation, New York. The foundation provided artist fees for a concert featuring Clarence "Gatemouth" Brown on Aug. 5 and Speedo & the Cadillac on Aug. 18 at Linden Park in Brooklyn.

• Cuyahoga Community College, Cleveland. The foundation provided artist fees for a concert by S. T. Reed and Friends at the Center for Community Music Sept. 4.

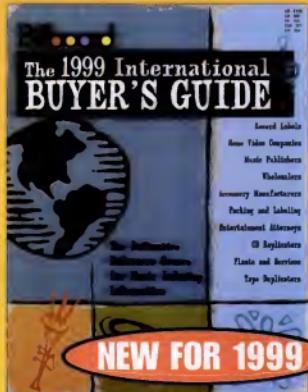
• Eastern Shore of Virginia Music Festival, Massawippi, Va. The foundation provided artist fees for Ernie K-Doe and Clarence Carter at the Eastern Shore Music Festival Aug. 1. The event was in honor of the late blues musician Arthur "Big Boy" Crudup. The family event included hands-on musical activities for children.

• Festival at Sandpoint, Sandpoint, Ind. The foundation provided artist fees for Mavis Staples and her band for a concert at Memorial Field Aug. 14.

• Georgia Music Hall of Fame, Macon, Ga. The foundation provided artist fees for William Bell at the Southern Jubilee, a week-long celebration of Georgia music. The celebration included luncheon concerts in the park, performances throughout the week, and educational programs in schools.

Billboard's 1999 International Buyer's Guide

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New Site Lets Artists Pitch Demos Online

LISTEN TO MY DEMO: As online artists gain several new ventures based on linking up with songwriters and songwriters with A&R execs. While not all sites enter exclusively to rap artists, they all welcome their participation.

For a nominal fee, both sides of the business can link online by subscribing to listentomydemo.com, created and headed by MTV senior producer Jai Benson.

"A&R people typically don't take demos at club showcases or when they meet an artist on the street," says Benson. "Our site is a resource for unsigned artists to post their demo tape, photos, and bio in a database where record executives, talent scouts, and other subscribers in the music world can find new talent. [Listentomydemo.com](http://listentomydemo.com) allows talent to promote itself, while industry scouts can peruse our database of new, unsigned talent at their leisure."

The site also includes songwriters who post bios and genre preferences.

[Listentomydemo.com](http://listentomydemo.com) officially launched Sept. 10. SonicNet.com, a music-oriented Web site that promotes music-oriented Web events, promoted the site's launch with a feature titled "Sonic 'Puff' Combs."

"We also promoted the chat through the premier search engine, Yahoo.com," says Benson. "With the help of both SonicNet.com and Yahoo.com, a three-day promotion went before the live chat launch, reaching from 8 million to 20 million people." Combs also participated in the pre-launch promotion.

Although the database is accessible to subscribers only, anyone can log on to the site.

Each month, says Benson, an average of 5,000 people visit the site, designed and programmed by Digital Mafia Entertainment. "Digital Mafia designed HBO Home Movie and Motown's sites," he says. "[Mafia president] Darien Dash and I share similar music sensibilities."

The site's data are classified according to band, artist, or songwriter name and musical genre, for the convenience of scouts interested in particular acts or genres.



"If, for instance, you're looking for a sound similar to OutKast, you don't have to fly down to Atlanta," says Benson. "Everything is categorized for you. If you're a new talent, you can tell an A&R person to type in your name and/or music style at [the listentomydemo.com] site, and see other pertinent information. Plus, the site has a ticker [viewable by anyone] constantly updating site data and listing its features and latest highlights, such as 'Listen to new music from Southern rap artists' or 'Listen to a blues musician from Oklahoma.' We don't focus on any single music genre. If someone submits a classical or jazz demo, it will be posted."

Besides letting musicians and other artists effectively market their music and services to the industry, the site has a newsletter that updates subscribers about changes. In addition, artists receive E-mail informing them which labels have

been listening to their demos. The site also tackles key industry issues and draws on the expertise and knowledge of industry insiders.

"We're also a resource for people to learn about the business of music from its successful attorneys, promotion and marketing people, A&R [reps], and others," says Benson.

"There's an area on the site called 'From the Professionals,'" Benson adds. "Twice a month, it features interviews and live chats on topics such as 'What Makes An Artist Unique?,' an interview and live chat we hosted featuring Fab Five Freddie. It's a great resource for us to feature established Motown VP of A&R administration and production Karen Kwak speaking on 'What Makes A Demo Stand Out?'" That discussion covered topics such as sampling and how a record actually gets made."

Kwak says, "Listen serves both sides of the industry—those who work in it and those trying to get in as artists, producers, songwriters, or musicians. It's a cutting-edge, very effective means of bringing those elements together. Plus, the site offers valuable information and insights into the business. Listen is a great link, and I've been telling everyone about it."



Chill... With Clive. Newly signed Arista act Brand Nubian blinks in the afterglow after a recent show. Shown, from left, are the act's Security and Sadat X, Arista senior director of A&R Drew Dixon, Arista senior VP of black music Lionel Ridener, the act's Lord Jamar and DJ Alamo, Arista president Clive Davis, and the act's Grand Puba.

THE WAITING

(Continued from page 16)

ting great audience response.

Leigh Ann Hardie, Sparrow's VP of artist development, says the tour has been extremely beneficial. "This tour is putting the Waiting in front of more people in a concentrated time than in the history of their career," she says. "Sparrow is taking advantage of this opportunity by handing out postcards announcing the 'Unfaized' street date as each concertgoer leaves the show. The same postcards are being used as cassette tape price tags for the tour, with \$300,000 worth distributed in all."

The Waiting's album is being released the same day as Smalltown Poets' latest album. (Both bands are originally from the Atlanta area, have performed at the same concert, and are friends.) According to Hardie, Sparrow will be partnering with ForeFront to promote the two

releases.

"We will be offering 20,000 cassette samplers, featuring the Waiting on one side and Smalltown Poets on the other side, to retailers to give away to customers with any music purchase in the weeks prior to street date," she says. "This is the most aggressive cassette sampler giveaway we've ever done with new music. Participating stores will also be displaying an endcap featuring both artists."

Hardie adds that the label is planning a video for "Unfaized." The single will be promoted to Christian pop radio.



In The Family. Kenny Whitehead, son of artist/songwriter/producer John Whitehead of McFadden & Whitehead, utilized the talents of producer Darryl "Dollar" Almonte and vocalist Adina Howard for the single "Tis Cheep" from his forthcoming album. Shown from left, are Kenny Whitehead, Almonte, and Howard.

Hot Rap Singles

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS
COLLECTED, COMPILED, AND PREPARED BY BILLBOARD'S
SOUNDSCAN

IMPRINT & NUMBER/RECORDED LABEL

ARTIST

1 ★★★ No. 1 ★★★

2 DOO WOP (THAT THING) LAURYN HILL

3 PUFF (PICK UP) OUTKAST

4 Ghetto Cowboy MO THUG/CHARLIE WILSON

5 SUPERTHUG (WHAT WHAT) N'DREAGA

6 WHATCHA WANNA DOT MI X FEAT. CHARLIE WILSON

7 DON'T LET IT GO TO YOUR HEAD BRAND NUBIAN

8 MONEY JUST A TOUCH AWAY MACK 10 FEAT. GERALD LEVERT

9 BETTER DAYS I.C.U. FEAT. STONE

10 UNICORN, PURE BIG DADDY KANE

11 THE REAL ONE 2 LIVE CREW FEATURING ICE-T

12 INVASION OF THE FLAT BOOTH B****+ TOO SHORT

13 THE STREET MIX DMAG 7

14 TOPS DROPP FAT PAT

15 ENJOY YOURSELF BIG DADDY KANE

16 LOOKIN' AT ME MASE FEATURING PUFF DADDY

17 JUST THE TWO OF US WILL SMITH

18 STILL A G THANG SNOOP DOGG

19 RUFF RIDERS' ANTHEM DMX

20 CROSSTOWN BEEF MEDINA GREEN

21 WHO LET THE DOGS OUT CHUCK SMOOTH

22 '98 THUG PARADISE TRAGEDY CAPONE

23 DEADLY ZONE KILLER KILLER FEAT. MOBB DEE & RAPPIN' NOID

24 THROW YO HOOD MR. MONEY LOX FEAT. ABOVE THE LAW

25 HARO KNICK LIFE (GHETTO ANTHEM) JAY-Z

26 THE GRAND FINALE DMX/METHODO MAN, NAS, JA RULE

27 DEFINITION MOS DEF & KWEILAN BLACK STAR

28 LOST IN LOVE NASTY KICK

29 DANGEROUS GROUNDS METHODIO MAN (FEAT. STREETLIFE)

30 GET AT ME MCNIE FEAT. KANE & ABEL

31 DR. GREENTHORN SHAGGY/PLATINUM CYPRESS HILL

32 I AIN'T SMIN THAT HEATH SALTAN FEAT. STANG WONG/DO G. LOC/HOLDY

33 WHAT U SEE IS WHAT U GET XZIBIT

34 WOOF WOOF THE 69 BOYZ

35 GOODIE TWO SHOES INFERNO/BLK. SMOKE THE SHOON SONG OF R&B IN 3D

36 JUST GIVE A F*** JAY-Z/MEISTER WEST/95.937/INTERSCOPE

37 LINE DAT SOUTHERN KLICK

38 COME WITH ME PUFF DADDY FEAT. JIMMY PAGE

39 BANANAS (THIS IS GONNA CALL) QUEEN LATIFAH FEAT. APACHE

40 RAISED IN THIS HOOD S.L. RIDERS

41 TRAVELLIN' MAN DJ HONGA FEATURING MOS DEF

42 YEAH YEAH YEAH DOWN SOUTHERN PLAYERS

43 NEVER ENOUGH SCENT FEATURING SHYKILLA

44 CALL ME A... JAY-Z/MARIAH CAREY/JAY-Z, AMF, IDJ, MAJOR CONANZ AND JA

45 THE ACTUAL S.L. RIDERS

46 PARDON ME WHILE I COME BACK S.L. RIDERS

47 DO YOU... FOXY BROWN

48 NO WOMAN MCA/555

49 RAISE THE ROOF GENERAL GRANT

50 TELL ME BEENIE MAN FEATURING ANGIE MARTINEZ

51 NO WOMAN MCA/555

52 RAISE THE ROOF S.L. RIDERS

53 HOT SPOT JAY-Z/MARIAH CAREY/NAKED BODY

54 TELL ME BEENIE MAN FEATURING ANGIE MARTINEZ

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Hot R&B Airplay

Compiled from a national sample of stations selected by Broadcast Data Systems Radio Track service. (102 R&B stations plus 100 stations with 24 hours of R&B.) Data is weighted by user referencing exact times of airplay with Nielsen listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK LAST WEEK

TITLE ARTIST (AFFILIATE/PROMOTION LABEL)

LAST WEEK	TITLE	ARTIST (AFFILIATE/PROMOTION LABEL)
1	★ NO. 1 ★	
2	NOBODY'S SUPPOSED TO BE HERE	CHRIS TUCKER (SONY/COLUMBIA)
3	LOVE HURTS (THAT THING)	LAUREN HILL (BIRCHWOOD/ATLANTIC)
4	5 I CAN GET A...	JOHN LEGEND (SONY/COLUMBIA)
5	LOVE LIVES THIS	PAULINA (SONY/COLUMBIA)
6	HOW EVER IS YOUR LOVE	JOHN LEGEND (SONY/COLUMBIA)
7	HARD KNOCK LIFE (IGGY ANTHONY	ZYX (RCA/ATLANTIC)
8	14	COME AND GET ME WITH (IGGY ANTHONY)
9	5 I CAN GET A...	JOHN LEGEND (SONY/COLUMBIA)
10	7 THESE ARE THE TIMES	JOHN HILL (SONY/COLUMBIA)
11	12 LEAN ON ME	JOHN LEGEND (SONY/COLUMBIA)
12	11 ANGEL IN DISGUISE	JOHN LEGEND (SONY/COLUMBIA)
13	21 THE FIRST NIGHT	MARINA LITTA (ATLANTIC)
14	6 HAVE YOU EVER...	JOHN LEGEND (SONY/COLUMBIA)
15	6 HOME ALONE	R. KELLY FEAT. KEITH MURRAY (RCA)
16	17 FRIENDS (I'M YOUR FRIEND)	JOHN LEGEND (SONY/COLUMBIA)
17	26 CAN'T TAKE MY EYES OFF OF YOU	LAUREN HILL (BIRCHWOOD/COLUMBIA)
18	23 OUTCAST (IGGY ANTHONY)	ZYX (RCA/ATLANTIC)
19	21 I STILL LOVE YOU	JOHN LEGEND (SONY/COLUMBIA)
20	13 BEAUTIFUL MARY / I SUE (IGGY ANTHONY)	ZYX (RCA/ATLANTIC)
21	16 HAD A BABY	JOHN LEGEND (SONY/COLUMBIA)
22	16 MONIN' ON	JOHN LEGEND (SONY/COLUMBIA)
23	11 THINK IT'S GOT TO BE YOU	JOHN LEGEND (SONY/COLUMBIA)
24	20 GOTTA BE JAGGED (EVEN NO BIG COLUMBIA)	ZYX (RCA/ATLANTIC)
25	11 HERE WE COME	JOHN LEGEND (SONY/COLUMBIA)
26	13 HOW IT'S GONE DOWN	JOHN LEGEND (SONY/COLUMBIA)
27	21 ARE YOU THAT SOMEBODY?	JOANNE (BLACK/GOLD/ATLANTIC)
28	10 MY LITTLE SECRET	JOANNE (BLACK/GOLD/ATLANTIC)
29	12 THE ONLY ONE FOR ME	BRUNO MARCHAL (MOTOWN)
30	5 LOVE IS A BEAUTIFUL GAME (ADAM BOYD/ARTIST)	ADAM BOYD (ARTIST)
31	2 THINP'IN'	TRINI (DETAILED MUSIC/SONY/BIRCHWOOD)
32	19 JONATHAS SAY LOG...	JONATHAS (SONY/TUSSO MUSIC)
33	16 ALL THE PLACES I'LL KILL YOU	JOHN LEGEND (SONY/COLUMBIA)
34	8 FADED PICTURES	CASE FEATURING JOE (ZYX/JAMMERCORP)
35	11 TOO CLOSE	JOHN LEGEND (SONY/COLUMBIA)
36	20 THEY DON'T KNOW	JOHNSON (SONY/TUSSO MUSIC)
37	5 ANGEL OF MINE	JOHN LEGEND (SONY/COLUMBIA)
38	2 CHANGES (DEATH ROW/INTERSCOPE)	DEATH ROW (INTERSCOPE)
39	30 90 INTO YOU	TAMA (ZYX/WARNER BROS.)

Records with the greatest airplay gains: © 1998 Billboard Communications and SoundScenes Inc.

Hot R&B RECURRENT AIRPLAY

1	10 ANYTIME	JOHN LEGEND (SONY/COLUMBIA)
2	2 IT AIN'T MY FAULT	SHAWN SHARPE (INTERSCOPE)
3	2 TOP OF THE WORLD	JOHN LEGEND (SONY/COLUMBIA)
4	11 IT'S ALL ABOUT ME	MIA & SIRUS (INTERSCOPE/ATLANTIC)
5	10 NO, NO, NO	JOHN LEGEND (SONY/COLUMBIA)
6	7 NO GUARANTEE	JOHN LEGEND (SONY/COLUMBIA)
7	8 LAST ONE	JOHN LEGEND (SONY/COLUMBIA)
8	31 EVERYTHING	JOHN LEGEND (SONY/COLUMBIA)
9	3 MY WAY	JOHN LEGEND (SONY/COLUMBIA)
10	17 PUT YOUR NAME WHERE MY YES COULD BE	JOHN LEGEND (SONY/COLUMBIA)
11	14 NO, NO, NO	JOHN LEGEND (SONY/COLUMBIA)
12	19 THAT ADVICE	JOHN LEGEND (SONY/COLUMBIA)
13	9 IT'S ABOUT TIME	JOHN LEGEND (SONY/COLUMBIA)

Records with the greatest airplay gains: © 1998 Billboard Communications and SoundScenes Inc.

R&B SINGLES A-Z

TITLE (PUBLISHER - Licensing Org.) Sheet Music Dist.

1	10 THREE PARADE	Shakira (Sony)
2	11 TALK	Shakira (Sony)
3	10 THE PLACES I'LL GO	Shakira (Sony)
4	11 I CAN GET A...	JOHN LEGEND (SONY/COLUMBIA)
5	14 SUPERTHUG (WHAT'S WHAT)	JOHN LEGEND (SONY/COLUMBIA)
6	17 WHEN I TALK TO YOU	JOHN LEGEND (SONY/COLUMBIA)
7	45 NOTHING EVER MATTERS	JOHN LEGEND (SONY/COLUMBIA)
8	17 STAY	JOHN LEGEND (SONY/COLUMBIA)
9	15 SAME OL' G	JOHN LEGEND (SONY/COLUMBIA)
10	45 TOUCH IT	JOHN LEGEND (SONY/COLUMBIA)
11	51 CHA CHA CHA	JOHN LEGEND (SONY/PUMPKIN/INTERSCOPE)
12	35 STILL NOT A PLAYER	JOHN LEGEND (SONY/COLUMBIA)
13	45 I CAN GET A...	JOHN LEGEND (SONY/COLUMBIA)
14	17 MATRIMONY / MAYBE YOU	JOHN LEGEND (SONY/COLUMBIA)
15	50 MAKE IT HOT	JOHN LEGEND (SONY/COLUMBIA)
16	17 I DON'T LET YOU HEAR ME (I DON'T HEAR YOU)	JOHN LEGEND (SONY/COLUMBIA)
17	50 THE BOY IS MINE	JOHN LEGEND (SONY/COLUMBIA)
18	61 ALL MY LIFE	JOHN LEGEND (SONY/COLUMBIA)
19	49 WE	JOHN LEGEND (SONY/COLUMBIA)
20	47 I CAN FEAT. RAY J	JOHN LEGEND (SONY/COLUMBIA)
21	52 TALK SHOW SHINE	JOHN LEGEND (SONY/COLUMBIA)
22	5 FUNKY DOLLAH	JOHN LEGEND (SONY/COLUMBIA)
23	5 PUSHIN' WEIGHT	JOHN LEGEND (SONY/COLUMBIA)
24	30 YOU MAKE ME (I DON'T HEAR YOU)	JOHN LEGEND (SONY/COLUMBIA)
25	52 THE PRIZE IS HIGH	JOHN LEGEND (SONY/COLUMBIA)
26	50 I DON'T GET IT	JOHN LEGEND (SONY/COLUMBIA)
27	50 MONEY AIN'T THANG	JOHN LEGEND (SONY/COLUMBIA)
28	47 BANGERDOWN	JOHN LEGEND (SONY/COLUMBIA)
29	5 I GOT LONELY	JOHN LEGEND (SONY/COLUMBIA)
30	5 HOLD ME	JOHN LEGEND (SONY/COLUMBIA)
31	52 YOU MAKE ME (I DON'T HEAR YOU)	JOHN LEGEND (SONY/COLUMBIA)
32	6 IT'S NOT EIGHT BUT IT'S OKAY	JOHN LEGEND (SONY/COLUMBIA)
33	50 HOUSE & CARRIAGE	JOHN LEGEND (SONY/COLUMBIA)
34	51 I DON'T GET IT	JOHN LEGEND (SONY/COLUMBIA)
35	52 I'LL BE YOUR STAR	JOHN LEGEND (SONY/COLUMBIA)
36	5 HOLD ME	JOHN LEGEND (SONY/COLUMBIA)
37	52 I BOY KNOW ME OUT	JOHN LEGEND (SONY/COLUMBIA)
38	5 I'M THE ONE	JOHN LEGEND (SONY/COLUMBIA)
39	5 VIRGIN	JOHN LEGEND (SONY/COLUMBIA)
40	52 BLACKLAVENDER	JOHN LEGEND (SONY/COLUMBIA)
41	5 I DON'T GET IT	JOHN LEGEND (SONY/COLUMBIA)
42	52 I BOY KNOW ME OUT	JOHN LEGEND (SONY/COLUMBIA)
43	5 I'M THE ONE	JOHN LEGEND (SONY/COLUMBIA)
44	5 I BOY KNOW ME OUT	JOHN LEGEND (SONY/COLUMBIA)
45	52 I BOY KNOW ME OUT	JOHN LEGEND (SONY/COLUMBIA)
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156	5 I BOY KNOW ME OUT	JOHN LEGEND (SONY/COLUMBIA)
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227	5 I BOY KNOW ME OUT	JOHN LEGEND (SONY/COLUMBIA)
228	5 I BOY KNOW ME OUT	JOHN LEGEND (SONY/COLUMBIA)
229	5 I BOY KNOW ME OUT	JOHN

Dance

ARTISTS & MUSIC

Linda Clifford's Vocal 'Light' Is Still Burning Bright

GIVE IT UP: Depending on one's age, the name Linda Clifford will mean everything—or nothing. As for us, well, we were raised on a steady diet of late-'70s disco nuggets fuelled by the ferocious and lovely voice of Clifford. Songs like "If My Friends Could See Me Now," "Runaway Love," "Don't Give It Up," and her remake of "Bridge Over Troubled



CLIFFORD

Water" kept dancefloor temperatures at an all-time high. And in 1980, Clifford was featured on the "Funk" soundtrack, performing the highly infectious "Bed Light."

Unfortunately, Clifford scored a club hit with "Bed Light" just when disco went into a decline, and her recording career followed a similar path. Today, she's back, looking and sounding as fierce as ever. With a four-song demo in hand, one of clubland's true divas is looking for a label to call home.

"This is such an exciting chapter in my life," says the singer, who was raised in Brooklyn, N.Y., and now lives in Chicago. "I've been writing and keeping a journal for the past 20 years. Quite honestly, I never stopped writing. I always kept the faith."

The four featured songs—"Save The Love," "Funk In Love Again," "It's Time To Face The Music," and "Wanna Get It Up"—find Clifford putting pen to paper and collaborating with such notable dance/pop songwriters as Berry Cosgrove, Kevin Clark, Tommy Faragher, Ronnie Ventura, Jim Dyke, and Ralph Rosario.

Musically, the songs don't stray too far from the singer's sturdy disco/R&B foundation. "I sing what I feel. Period," says Clifford. "And I feel dance music. It's a part of me. Of course, I like strong ballad, too."

Many in the industry may have forgotten about Clifford, but is, until she made an unexpected appearance at the Billboard Dance Music Summit in 1997, Singing "Runaway Love," she stunned attendees with a stage presence and vocal ferocity that every freshly scrubbed wannabe would kill for. In the course of seven minutes, Clifford proved that she had "it."

In essence, though, she never lost it. Clifford has kept her voice in fine form by keeping a hectic tour schedule and doing jingles for a variety of



by Michael Paoletta

companies, including Tropicana, Maybelline, and Michelob Light.

You know, I'm fooling myself into thinking I'm going to make it," Clifford says. "I know the reality of the situation. I know that the industry isn't the same as it used to be. I also know that I'm not as young as I used to be. I just hope people will listen to my new songs with open ears." So do we. Interested A&R folks should contact Patrick Concell at 212-339-6016.

IT'S MY HOME: After several listeners to *House Of 909's* divine second album, "The Children We Were," released Sept. 21 on Pagan Records, we find ourselves at a loss for words. And quite frankly, that rarely happens.

The set's nine tracks conjure up vibrant images of New York's late, greately lamented Paradise Garage. And while the production is a bit more polished than on Sunday morning, the now-deceased DJ Larry Levan would seamlessly shift musical moods, segueing from an up-tempo Garage classic like *Sylvester's* "I Need You" into a deep house track like *Fingers Inc.'s* "Mystery Of Love."

When this musical transition occurred each week, it was like the dawning of a new day, like the calm after the storm. This early-morning music was made for the body, mind, and soul.

If "The Children We Were" had been around then, its nine tracks, all co-produced by the band—Nigel Casey, Trevor Lovyes, and Affie Yussuf—and Simon Bradshaw of



NOVEMBER 26, 1998

CLUB PLAY

1. POWER JOI CARDINHAL FUSITALI
2. NO LOS TEMENOS PROYECTO UNO H.O.L.A.
3. IN MY HOUSE THE P.M.P. PROJECT
4. TANIA BERNSTEIN
5. THE BEAT PEPPER BEAT AFRICA
6. BEMBASSY & THE SUL SOLN FORCE
7. CONTACT BROOKLYN BOUNCE
8. ELLI AMERICA

MAX-SINGLES SALES

1. YOU BETTER ILLUMINATE RUSHMORE HCA
2. I DON'T WANT TO MISS A THING ANGEL IS IN ACTION UNDER THE COVER
3. ILLUMINATE RUSHMORE HCA
4. SWEETER LOVE BLU & WYE
5. ILLUMINATE RUSHMORE HCA

Breakouts: Titles with future chart potential, based on club play & sales reported this week.

Salt City Orchestra fame, would've been prominently featured during this musical sunrise.

Overflowing with the emotion and honesty that house music was weaned on, "The Children We Were" isn't simply steeped in nostalgia. Instead, songs like "So Much Love You," "Story Telling Gains," and "Beautiful Day" keep a loving eye on the past while keenly pushing forward. A few, a fast-twitching set of tracks are intended in dinging that talented trio. We'll keep our fingers crossed.

BUMPIN' & JUMPIN': New York's venerable Nervous Records is gearing up for a busy holiday season. On Dec. 8, the label will issue remixes of Kim English's "Tomorrow," a major highlight of the singer's essential album "Higher Things." The Todd Edwards-penned jam receives sassy disco-fied and rubbery underground treatment, courtesy of Mark Picchietti and DJ Spen, respectively.

On the same day, Nervous will release "More Music" by Orang'e, which is actually a moniker for the

production/remix team of Razor N' Guido. Already a peak hourer in New York clubs, where it's been floating around on acetate, this hard-as-nails track will please club pundits who can't get enough of the duo's "Do It Again," which peaked at No. 7 on Hot Dance Music/Club Play in the May 23 issue.

One week later, on Dec. 15, Charisma is signed to Pagan Records in the U.K., making its North American debut with the much-anticipated "Skin." Originally a downtown R&B track, "Skin" has received major reconstructive surgery by remixers KLM (Keith Littman) and M&S (Ricky Morrison and Franco Sidoli). Club jocks Junior Vasquez, Victor Calderone, and Razor N' Guido have been playing it since summer. Now it's available for everyone else.

HMM... Did anyone else notice that Gloria Estefan's "Don't Let This Moment End"/"Oye" was the Hot Shot Debut at No. 4 on last issue's Hot Dance Music/Maxi-Singles Sales chart? In fact, it is the

Epic artist's highest-debuting single on this chart to date. It beats her previous chart debut of No. 5 with "It's Not Giving You Up"/"Higher," which, coincidentally, occurred almost two years ago to the day. Congratulations, Ms. Glo (see AirWaves, page 66).

HOLIDAY CHEER: When it comes to throwing the perfect party, nothing beats it better than a KTU bash. In the season, we're thrilled to see KTU-sponsored events as 3 Divas on Broadway (featuring Gloria Estefan, Donna Summer, and Chaka Khan), the Last Dance at Studio 54, and the 20th anniversary of "Saturday Night Fever." These days, we're giddy with delight thinking about the station's upcoming holiday soiree.

Cleverly billed as "KTU's Miracle on 34th Street," it will take place Dec. 11 at the Hammerstein Ballroom, which just happens to be on West 34th Street. Confirmed performers include Cher, Bette Midler, Diana Ross, Cox, Of Base, and Jennifer Paige. How's that for a lineup?

Independent's Punk-Roc Keeps His 'Eye' Open

BY CRAIG ROSEBERRY

NEW YORK—To the uninitiated, Deejay Punk-Roc may seem an unlikely moniker for an African-American DJ/producer/artist from Brooklyn, N.Y. The initiated, however, know better.

Born Charles Cettis, Punk-Roc ran away from home at the age of 16 to join the U.S. military, through which he was stationed in Japan and Germany. When his military stint ended, he moved to Liverpool, England, and returned to his first love: being a DJ.

His first production, "My Beatbox," a furious blend of old-school hip-hop rhythms, eclectic breakbeats, and raging police sirens, was a featured track on "Still Searchin'," a compilation issued on the U.K.'s Airdog Recordings two years ago. Almost immediately, the label signed Punk-Roc to an exclusive recording, publishing, and management contract.

In the time since, Punk-Roc has emerged as one of the U.K.'s leading masters of the "big beat"—or "nu-browns," as he calls it—a style that encourages healthy doses of creativity, innovation, education, and nostalgia.

Along with artists like Norman Cook (aka Fat Boy Slim), Jon Carter (aka Monkey Man), and newcomers the Freestyles, Punk-Roc has maintained underground credibility while gaining commercial notoriety.

The same can be said for his adventurous and critically lauded debut album, "Chicken Eye" (his music is

Hill Music [BMJ]), released on Independent/Epic in the U.S. and on Airdog/Independent in the U.K. on Sept. 22 and May 18, respectively. It's a hyperactive mélange of old-school hip-hop, early "electro" or "freestyle" à la Mantronix, machine gun breaks, jazzy downbeats, house, and all musical styles in between.

"I like to be unpredictable," says Punk-Roc. "My music is very spontaneous and unscripted, whether I'm recording in the studio or DJing. I try to do my own thing and hopefully break down some barriers along the way."

This ethos is most apparent in his wildly energetic live DJ sets, which hark back to groundbreaking New York club like Danceteria, Paradise Garage, and the Funhouse, where musical variety was the norm, not the exception.

While New York is Punk-Roc's base and main source of inspiration, it's been the European audiences, especially those in the U.K., that have embraced him.

"I love New York but prefer to live overseas," he says. "Europeans don't have such a deep history with the underground music from the States. Instead, they like what they heard and, as a result, are more open-minded."

He adds, "As a black DJ and artist, I don't feel the pressure of [people

saying], 'You can only play house, hip-hop, or R&B' or 'How do you know about rock and punk?' Music is music. I find that people really appreciate hearing all sorts of stuff—things they know and things they've never heard before."

Punk-Roc finds that people in the U.S. are more cynical and predictable. "But even that's starting to turn around," he says, "which makes me happy."

Punk-Roc—who is managed by Airdog's owner, Michael Kline, at New York-based KMD—has maintained a relatively global tour schedule throughout 1998. In addition to sharing the stage with the Prodigy, Meat Beat Manifesto, and Esthero, he was the featured DJ for the sold-out Family Value Tour, which featured Ice Cube and Korn as headliners. On Nov. 4, Punk-Roc embarked on his solo club tour of America. First stop: New York.

Because of his stylistic fusing of musical sensibilities, several artists—the Beastie Boys, Korn, Pitchshifter, and the Force MDs—have already commissioned Punk-Roc for remix work.

As busy as he is, Punk-Roc is looking forward to returning to Liverpool, where he'll begin his follow-up album; he says it will feature vocalists and more live instrumentation. "It's all about freedom of expression and representing the things that inspire you," he says. "I just want to be as adventurous as I can and accomplish the most that I can."

HOT DANCE MUSIC™

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF
DANCE CLUB PLAYLISTS.

ARTIST

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST
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RADIO & NUMBER/CD/PROMOTION LABEL

* * * No. 1 * * *

1 work at No. 1

SO PURE! FEATURING SHLEIGH THOMAS

MONICA

BOST STATE

MOUNT RUSHMORE

REINA

ROGER SANCHEZ PRESENTS TWILIGHT

DONNA LEWIS

DEEP OSH WITH EVERYTHING BUT THE GIRL

● CHER

BIG DADDY ORCHESTRA

● MACINA

THE BOY IS MINE (70) ATLANTIC/411161

● BRANDY & MONICA

NOBODY'S SUPPOSED TO BE HERE (70) ARISTA 12851

● DEBORAH COX

ONLY WHEN I LOSE MYSELF (70) 1010/INTER-1000 446249/INTER-1000

● DEPECHE MODE

SKINNY SKINNY (70) SKINNYTRAILERS 6242/CAROLINE

● FAIRY SLIM

THE ROCKFELLER SKINN (70) SKINNYTRAILERS 6242/CAROLINE

● MARIA CAREY

DIDN'T LET THIS MOMENT END/ENVOY (70) EPIC 76929

● GLORIA ESTEFAN

MY ALLIY AWAY (BUTTERFLY REPRISAL) (70) COLUMBIA 78822

● BACKSTREET BOYS

EVERYBODY (BACKSTREET'S BACK) (70) JIVE 42515

● BACKSTREET BOYS

JUMP JIVE AN' WAIL (UNDER THE COVER) 9807

● BIG DADDY ORCHESTRA

RAY OF LIGHT (70) MAVERICK 44573/WARNER BROS.

● MACINA

PUSSY (70) MAVERICK 78811/INTER-1000

● LORDS OF ACID

WHAT DO YOU REMEMBER? (70) CLASSIFIED 0255

● M.G.

YOU WON'T FORGET ME (70) RCA 45247

● LA BOUCHE

MUSCLES (70) TWISTED 55484/WARNER

● CLUB 69 FEATURING SUZANNE PALMER

CLUB 69 FEATURING SUZANNE PALMER

● HOUSE OF DISHES

JUMP AROUND (2000 MIKE) (70) TOMMY BOY 463

● SPICE GIRLS

IN YOUR ARMS AGAIN (70) (THIR) MILLENNIUM 1584

● JUDY TORRES

IF I HAD THE CHANCE (70) (THIR) MILLENNIUM 1584

● CYNTHIA

SUAVEENTE (70) SONY ERICKS 82795

● ELVIS CRESPO

SUAVEENTE (70) EASTWEST 40888

● GERALD LEVERT

CLOSING TIME (70) UNDER THE COVER 9803

● SONATAK

CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98) (70) COLUMBIA 78822

● RICKY MARTIN

IF I CAN'T HAVE YOU (70) LONDON 42020

● L.F.O. ILLY FUNKY ONE'S (FEATURING KAYO)

LOVE OF A LIFETIME (70) METROPOLITAN 4330

● COLLAGE

IT'S NO GOOD (70) (INTER)PRISE 4348/WARNER BROS.

● CECP/EC MODE

SMACK MY BITCH UP (70) MAVERICK 78811/WARNER BROS.

● PROGORY

MUSIC IS THE ANSWER (DANCIN' & PRANCIN') (70) TWISTED 55434/WARNER

● DANNY TENAGLIA & CELEDA

MUSIC IS THE ANSWER (DANCIN' & PRANCIN') (70) TWISTED 55434/WARNER

● LEANN RIMES

HOW DO I LIVE (70) CDR 73047

● JAYDEE

PLASTIC DREAMS (REVISTED) (70) EPIC 78756/EPIC

● MADONNA

FROZEN (70) (X) MAVERICK 43959/WARNER BROS.

● SHANIA TWAIN

GET UP (CD) (20) (CD) 186016

● ATOMIC BABIES

WHENEVER YOU'RE NEAR ME (70) ARISTA 12904

● ACE OF BASE

* * * HOT SHOT DEBUT * * *

CLUB 69 FEATURING SUZANNE PALMER

● PINAY

MUSCLES (TWISTED 55484/WARNER

● MIX FACTORY

CLUB 69 FEATURING SUZANNE PALMER

● ROBBIE TRONCO

WIRE TH DISCO TDT SOUNTRLIN

● AFRICA BAMBATAA & SOUL SONIC FORCE

ROGER S. FEATURING SCOUSEL

● JANET

KANO & IZ-1

● BRAHMAN

LET'S GO ALL THE WAY (COLUMBIA 78958)

● BARBARA TUCHER

HOLLYWOOD HADICAT 55496

● THE B-52'S

MUSIC SOUNDS BETTER WITH YOU (38616/WARNER

● UL SUZY

● STAROUST

● DEBHEL MORGAN

RANDY CRAWFORD

● REINA

MATT BIANCO

● DEJA VU

VERONICA

● DEJA VU

SKY FITS HEAVEN (MAVERICK/WARNER BROS.

● DEJA VU

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COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS
COLLECTED, COMPILED, AND PREPARED BY SoundScan®

ARTIST

* * * No. 1, GREATEST GAINER * * *

22 weeks at No. 1

● BRANDY & MONICA

NOBODY'S SUPPOSED TO BE HERE (70) ARISTA 12851

● DEBORAH COX

ONLY WHEN I LOSE MYSELF (70) 1010/INTER-1000 446249/INTER-1000

● STAROUST

THE ROCKFELLER SKINN (70) SKINNYTRAILERS 6242/CAROLINE

● FAIRY SLIM

MUSIC SOUNDS BETTER WITH YOU (30) 310E 38616/MURKIN

● MARIA CAREY

DON'T LET THIS MOMENT END/ENVOY (70) EPIC 76929

● BACKSTREET BOYS

EVERYBODY (BACKSTREET'S BACK) (70) JIVE 42515

● BACKSTREET BOYS

JUMP JIVE AN' WAIL (UNDER THE COVER) 9807

● BIG DADDY ORCHESTRA

RAY OF LIGHT (70) MAVERICK 44573/WARNER BROS.

● MACINA

PUSSY (70) MAVERICK 78811/INTER-1000

● LORDS OF ACID

WHAT DO YOU REMEMBER? (70) CLASSIFIED 0255

● M.G.

YOU WON'T FORGET ME (70) RCA 45247

● LA BOUCHE

MUSCLES (70) TWISTED 55484/WARNER

● CLUB 69 FEATURING SUZANNE PALMER

● HOUSE OF DISHES

JUMP AROUND (2000 MIKE) (70) (X) TOMMY BOY 463

● JUDY TORRES

IN YOUR ARMS AGAIN (70) (THIR) MILLENNIUM 1584

● CYNTHIA

IF I HAD THE CHANCE (70) (THIR) MILLENNIUM 1584

● GERALD LEVERT

CLOSING TIME (70) UNDER THE COVER 9803

● SONATAK

CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98) (70) COLUMBIA 78822

● RICKY MARTIN

IF I CAN'T HAVE YOU (70) LONDON 42020

● L.F.O. ILLY FUNKY ONE'S (FEATURING KAYO)

LOVE OF A LIFETIME (70) METROPOLITAN 4330

● COLLAGE

IT'S NO GOOD (70) (INTER)PRISE 4348/WARNER BROS.

● CECP/EC MODE

SMACK MY BITCH UP (70) MAVERICK 78811/WARNER BROS.

● PROGORY

MUSIC IS THE ANSWER (DANCIN' & PRANCIN') (70) TWISTED 55434/WARNER

● DANNY TENAGLIA & CELEDA

MUSIC IS THE ANSWER (DANCIN' & PRANCIN') (70) TWISTED 55434/WARNER

● LEANN RIMES

HOW DO I LIVE (70) CDR 73047

● JAYDEE

PLASTIC DREAMS (REVISTED) (70) EPIC 78756/EPIC

● MADONNA

FROZEN (70) (X) MAVERICK 43959/WARNER BROS.

● SHANIA TWAIN

GET UP (CD) (20) (CD) 186016

● ATOMIC BABIES

WHENEVER YOU'RE NEAR ME (70) ARISTA 12904

● ACE OF BASE

* * * HOT SHOT DEBUT * * *

WET DREAMS WITH KENARD

● PINAY

SUNRISE (70) TWISTED 55434/WARNER

● MIX FACTORY

I BELIEVE (70) (X) WARNER BROS. 44676

● ROBBIE TRONCO

CRUEL SUMMER (70) (X) ARISTA 12904

● ACE OF BASE

MAGIC CRUSH (70) TWISTED 55434/WARNER

● HOUSE HEROES

YOU'RE STILL THE ONE (CD) (HINDU) (MASHED) 1866013

● SHANIA TWAIN

IT DO AGAIN/BEAT THEIR MEN (70) (CD) (GROOVYLUCKY) 12552

● BARBARA TUCHER

SUMMER OF LOVE (SLOWMO) (CD) (HINDU) 44615/WARNER BROS.

● THE B-52'S

I STILL LOVE YOU (70) METROPOLITAN 4379

● UL SUZY

YESTERDAY (70) (CD) VAS 8608/575700

● DEBHEL MORGAN

FIND ANOTHER WOMAN (70) (CD) (INTER) 5420/CD/CD/CD/CD

● REINA

MY HEART WILL GO ON (70) (CD) (INTER) 5420/CD/CD/CD

● DEJA VU

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Warren To Do First Solo Concert

BY CHET FLIPPO

NASHVILLE—"I'm terrified," says songwriter extraordinaire Diane Warren of her forthcoming solo concert debut in Nashville. "I've never been on a stage by myself in my life."

With her recent recording ventures into the country music community have been hugely successful—and influential—will perform her first solo concert Dec. 1 at the Bluebird Cafe here.

"An Evening With Diane Warren" will present the songwriter in the intimate (110 seats) confines of the Bluebird, famed home to songwriters. The show, organized by MCA Nashville's Tony Brown, will benefit Park Center's Safe Havens, which serves homeless men and women with mental illness.

In preparing for the show, Warren confesses to an acute case of stage fright. "It'll be all songwriters in the house, I know," she says. "But it's a cool thing. The Bluebird is such a landmark, and I've never even been there... I've done a couple of those things with songwriters onstage. But I've never performed by myself."

Until her recent spate of big country hits, Warren came intermittently to Nashville, to visit friends here.

Vermont Farm's North Hollow Records Cultivates Honky-Tonk

BY JIM BESSMAN

NEW YORK—There are country music record labels—and then there's North Hollow.

The start-up company whose first release is New York-based Elena Skye & the Demolition Band's "One Dog Town," operates out of North Hollow Farm in the Vermont town of Rochester. As its brochure notes, the farm, with some 450 head of cattle roaming freely, specializes in "natural" beef from healthy animals raised in Vermont on lush pastures, grown without the use of hormonal implants, digestive stimulants, or antibiotics and finished on pesticide-free corn.

In other words, it's the real stuff—much like the music its companion record label also intends to produce.

"The new buzzword for this music is 'alternative country,'" notes Leslie Carlson, partner in the label with her brother, real estate developer Bryan Anthony. "But in my mind, it's the real thing."

As exemplified by Skye's album, North Hollow Records' interest is in the honky-tonk side of alt-country. "I grew up new Boston honky-tonk music listening to Waylon Jennings and Emmylou Harris and wearing a cowboy hat, vest, and boots," says Carlson. "There was a big honky-tonk

"Barbara Mandrell cut one of my songs years ago," she says, "but it was kind of hit or miss until recently. I couldn't get arrested in Nashville."

Then country success descended on her rapidly, with not one but two versions of her song "How Do I Live" recorded by Trisha Yearwood and LeeAnn Rimes.

"Everybody knows the story of what happened there," Warren says of the song that appeared in the movie "Con Air" and became—via Rimes' version—the longest-running single in history on the Billboard Hot 100 Singles chart. It also won a country vocal Grammy for Yearwood. "Fortunately," she says, "in the end it worked out well for everybody concerned, and I have to confess that I was one of the ones who did really well by it."

Warren's country contributions came quickly. Her song "What If," as recorded by Reba McEntire in 1997, became a major charity event benefitting the Salvation Army. The Faith Hill/Tim McGraw duet of Warren's "Just To Hear You Say That You Love Me" went to No. 3 on the Hot Country Singles & Tracks chart in 1998. Her song "Get Me To You," as recorded by Lila McCann, is on the double-platinum-selling "Hope Floats" soundtrack. Mark Chesnutt has just released a country single of Warren's song "I Don't Want To Miss A Thing."

which hit No. 1 on the Hot 100 Singles chart in a version by Aerosmith.

Obviously, Warren songs and country music are becoming a good combination.

But Warren says she never has an artistic gene in her, which is why, in "I don't write songs," she says. "To me, a great song is a great song. Country music is about great songs. I'm really lucky that people can hear past labels, can hear that they're great songs. And then put their own spin on them. I think this Mark Chesnutt version of 'I Don't Want To Miss A Thing' is great. Aerosmith's version was fabulous, and now Mark Ches-

(Continued on page 32)



Trisha Yearwood, MCA Nashville held a lakeside party for Trisha Yearwood to celebrate her 1998 success. In addition to gold and platinum plaques, Tennessee first lady Martha Sundquist gave Yearwood a certificate from Gov. Don Sundquist naming her an official Tennessee ambassador, and touring partner Garth Brooks presented her with a new Chevrolet truck. Shown, from left, are Brooks, MCA Nashville president Tony Brown, MCA Nashville chairman Bruce Hinton, Yearwood, and Country Music Assn. executive director Ed Benson.

TNN Debuts Label With Christmas Set From Glen Campbell; New Box Of Hank Jr.

ANOTHER RECORD LABEL? Sort of, as Glen Campbell teams with TNN for its first CD release (*Billboard/Bulletin*, Nov. 13).

The CD-release idea sprang from a TNN Christmas special, Campbell tells Nashville Scene. "It was just a natural thing to do," he says. Campbell says his TV special, "A Glen Campbell Christmas," made it to the network's 2 (repeating Dec. 8-15), with special guests the Kinks and Colin Raye.

"Then, TNN asked me about doing a CD based on the show, and I said, 'You ain't kiddin'!'"

The CD, with the same name as the show, will be produced by Barry Beckett. It will contain 11 traditional Christmas songs performed by Campbell and will initially be sold only on TNN (from \$10.98) and on TNN's World Wide Web site, country.tnn.com, beginning Monday (23).

"It's a great way to bypass record labels, radio, and retail," Campbell notes.

TNN VP of programming Brian Hughes says the network has been considering issuing CDs and decided the Campbell special would be a logical place to start. He says it will be a long-term project, with eventual stocking at retail and a home video of the project. The CD will be part of the TNN Classic Sessions label.

"You have artists who don't have labels," Hughes says, "who are still fantastic performers. Glen is still an amazing talent, and he's one who is known everywhere. He still has a great following. We thought a Christmas record would be a perfect experiment."

This particular CD, he notes, is a venture with three partners: TNN, Campbell, and Nashville drummer Eddie Bayars.

Campbell says the project is a natural for veteran artists like himself who are no longer on country radio or major Nashville labels. "The good Lord's taking good care of me," he says.

Meanwhile, TNN's "Prime Time Country" is cutting back its schedule from almost 200 original shows a year to about 110. Plans are for the show to travel more around the country and piggyback on events

such as the Academy of Country Music Awards in Los Angeles, the Houston Livestock and Rodeo Finals, and the National Rodeo Finals in Las Vegas.

The show also takes on a new day-to-day producer. Tisi Aiyward, who replaces Rac Clark, has worked at Fox, Buena Vista, and "Live With Regis and Kathie Lee." Clark becomes senior VP of programming for the dick clark productions' Nashville office.

PEOPLE: Keith Stiegall will produce George Jones' debut Asylum Records album. Recording begins in January for a planned May release.

Hank Williams Jr. has a career-retrospective CD package coming from Curb Records. "The Boecephus Box: The Hank Williams Collection 1979-1992" adds a fourth CD to its 1992 version. The set will feature previously unreleased material and is set for a Jan. 19, 1999, release.

A number of country artists have recorded 30-second PSAs for American Red Cross efforts to aid hurricane victims in Honduras and Nicaragua. Copies of the spots—by Wynonna, Trisha Yearwood, Brooks & Dunn, George Strait, and Alan Jackson—are available from the Red Cross at 202-639-3025.

Sony/ATV Tree Publishing president/CEO Donna Hilley and publisher David Briggs will be inducted into the Alabama Music Hall of Fame on Jan. 29, 1999, in Huntsville, Alabama.

ON THE ROW: Virgin Records Nashville officially names Susan Levy VP of artist development and Lori Lytle VP of publicity (*Billboard/Bulletin*, Nov. 17). Both held the same positions at Capitol Nashville under president Scott Hendricks and now rejoin Hendricks at Virgin. The label also names Regina Stephens as manager of publicity and artist development.

Signings: Vern Gosdin, David Ball, Dale Watson, and Springer to Buddy Lee Attractions for exclusive worldwide representation... Ron Wallace to the Clif Doyal Agency... Bruce Bouton, Mary Anna, and Scott McCreary to Famous Music.

Dan F. Ebbekk is promoted to VP of operations for Bluewater Music Corp.

(Continued on page 32)

COUNTRY CORNER



by Wade Jessen

BEATH A PAINTED SKY: Dixie Chicks maintain control at the top of Billboard's Hot Country Singles & Tracks chart for the fourth consecutive week, despite a deficit of 133 plays from last issue. "Wide Open Spaces" (Monument) finishes 441 plays ahead of Lee Ann Womack's "A Little Past Little Rock" (Decca), which holds at No. 2, down 88 plays. The remaining titles in the top 10 each post gains in excess of 100 spins, with Faith Hill's "Let Me Go" (Warner Bros.) taking the most substantial increase, up 430 to rise 7-4.

Wade Hayes notches 22 weeks on our airplay chart as "How Do You Sleep At Night" (Columbia) gains 320 plays to rise 19-13. Hayes' track has spent more time on the chart than any other bulleting title this issue. Airplay is detected at 166 monitored stations, including KVVO Tulsa, OK; WDSY Pittsburgh; and KJYD Des Moines, Iowa.

Collecting 3,015 plays, **BlackHawk's** "There You Have It" (Arista/Nashville) jumps 24-19 and is the only title to cross the Airpower threshold (3,000 spins for the first time), up 183 plays. Each of our 165 monitored stations register airplay, including new spins at four outlets: KSON San Diego, KXXX Oklahoma City; WUSN Chicago, and WVKW Orlando, Fla.

JOE KNOWS HOW TO LIVE: Joe Diffie gives songwriter Kenny O'Dell an encore with his classic "Behind Closed Doors," a No. 1 for the late Charlie Rich in 1973, as Diffie's version bows at No. 65 on Hot Country Singles & Tracks. You might remember O'Dell from his brief '70s recording career or as the composer of "Mama He's Crazy," the first No. 1 for the Judds in '84. The updated reading is taken from Columbia's "Tribute To Tradition" set, which finishes at No. 71 on Top Country Albums. Despite the Columbia line, "Behind Closed Doors" was issued by Epic's Nashville shop. Diffie's label, which is also working the song at country stations. Incidentally, Epic is also the imprint that issued Rich's version 25 years ago.

WALTZ OF THE ANGELS: "Touched By An Angel: The Album" (550 Music/Epic), a companion package for the similarly titled CBS-TV show, opens at No. 8 on Top Country Albums with approximately 17,000 scans. The lead single from the new compilation is the Kinleys' "Somebody's Out There Watching" (Epic), which rises 48-45 on Hot Country Singles & Tracks. The show premieres 10 p.m. ET/PT on CBS on Oct. 12 and ends Oct. 26. An Epic promotion VP Reb Dalton says a radio promotion involving country stations in the top 50 radio markets is under way. The prize packages include trips to Salt Lake City, where the show is taped on location, and a walk-on speaking role in an upcoming episode of the show.

Other country artists who appear on the set include **Deana Carter**, **Martine McBride**, **Faith Hill**, and **Wynonna**, who contributes two tracks and appeared on the TV show Nov. 15. The album stands at No. 105 on the Billboard 200 and at No. 3 on the unpublished Top Contemporary Christian albums chart.

COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TUE (Publisher - Licensing Org.) Sheet Music Dist

- 16 **ADDRESS OF THE HEART** (Eric Provençal Sheet Music Dist) (C) 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 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Billboard

HOT COUNTRY

SINGLES
& TRACKS™

NOVEMBER 28, 1998

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 163 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WHERE ON AIR	TITLE PRODUCER (SONGWRITER)	ARTIST	INTROD. & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	1	15	WHO OPENED SPACES WILLIE NELSON/CHARLES BRADLEY	** * * No. 1 * * *	4 weeks at No. 1 KTEL 101 101	1
2	2	17	16	WE GOT IT PAST LETTER ROCK M. MCGRAW/JOHN DORY/STEVE BROWN	◆ LEE ANN WILCOCK	101 101 101 101 101 TYE RECORDS 72064	2
3	3	6	16	IT MUST BE LOVE D. COOPER/JOHN DORY/STEVE BROWN	TY HERON	101 101 101 101 101	3
4	7	13	16	LET ME LET GO D. MUFFY HILL (D. MURRAY) (D. MURRAY)	◆ FAITH HILL	WARNER BROS. ALBUM OUT	4
5	4	7	16	WE REALLY SHOULDN'T BE DOING THIS D. COOPER/JOHN DORY/STEVE BROWN	GEORGE STRAIT	101 101 101 101 101 MCA RECORDS 72061	4
6	5	15	15	SOMEONE YOU USED TO KNOW CARLY RAE JEPSEN (L. BURKE) (B. HILL) T. J. THOMSON	COLLIN RAYE	101 101 101 101 101 BROADWAY RECORDS 72061	5
7	5	11	16	I LOOK BACK ON YOU (I'LL BE HOME) D. COOPER/JOHN DORY/STEVE BROWN	◆ TERRI CLARK	101 101 101 101 101 ARISTA NASHVILLE 11143	6
8	8	14	14	YOU'RE EASY ON THE EYES T. J. THOMSON (L. BURKE) (T. CLARK)	GARTH BROOKS	101 101 101 101 101 CAPitol ALBUM OUT/CD/EP, NASHVILLE	8
9	10	33	3	IT'S YOUR SONG A. JENKINS (L. HILL/HILL)	DALE BRONSON	101 101 101 101 101 CAPitol ALBUM OUT/CD/EP, NASHVILLE	9
10	9	17	17	ON THE MONEY K. TAYLOR (L. BURKE) (T. CLARK)	101 101 101 101 101 ARISTA NASHVILLE 11143	10	
11	13	12	15	YOU'RE BEGINNING TO GET ME D. COOPER/JOHN DORY/STEVE BROWN	CLAY WALKER	101 101 101 101 101 CLAY 111 111 111 111	11
12	18	9	20	HOW DO YOU FIND IN LOVE D. COOPER ALBUM OUT/CD/EP T. GENTRY J. FOWLER	◆ SARA EVANS	101 101 101 101 101 RCA 65961	12
13	20	28	22	HOW DO YOU SLEEP AT NIGHT D. COOPER/JOHN DORY/STEVE BROWN	WADE HAYES	101 101 101 101 101 COLUMBIA 101 101 101 101	13
14	18	29	20	WRONG AGAIN D. COOPER (L. BURKE) (T. JAMES) WELL	MARTINA McBRIE	101 101 101 101 101 RCA 65194	14
15	18	22	22	FOR YOU D. COOPER (L. BURKE) (T. JAMES) WELL	◆ MARY-CLAEDE	101 101 101 101 101 IBI (IBI IN LYRIC) STREET 56452	15
16	13	20	20	DON'T LAUGH AT ME D. COOPER/JOHN DORY/STEVE BROWN	◆ MARK WILLS	101 101 101 101 101 IBI (IBI IN LYRIC) STREET 56452	16
17	18	17	17	WHERE THE GREEN GRASS GROWS B. L. BURKE (L. BURKE) T. MCGRAW (L. BURKE) (W. REEDMAN)	TIM MCGRAW	101 101 101 101 101 IBI (IBI IN LYRIC) STREET 56452	1
18	19	20	16	ABSENCE OF THE HEART D. COOPER/JOHN DORY/STEVE BROWN	◆ DEANA CARTER	101 101 101 101 101 IBI (IBI IN LYRIC) STREET 56452	18
19	24	23	14	THEIR HAVE YOU HAVE IT M. MCGRAW (L. BURKE) (W. REEDMAN)	◆ BLACKHAWK	101 101 101 101 101 IBI (IBI IN LYRIC) STREET 56452	19
20	12	8	19	HONEY, I'M HOME D. COOPER/JOHN DORY/STEVE BROWN	◆ SHANAI TWYNN	101 101 101 101 101 IBI (IBI IN LYRIC) STREET 56452	20
21	25	9	29	SPIRIT OF A BOY, WISDOM OF A MAN D. COOPER (L. BURKE) (T. JAMES) (B. L. BURKE) (W. REEDMAN)	◆ RANDY TRAVIS	101 101 101 101 101 IBI (IBI IN LYRIC) STREET 56452	21
22	28	17	17	GETCHIN' SOME D. COOPER (L. BURKE) (T. JAMES) (B. L. BURKE) (W. REEDMAN)	◆ TOBY KEITH	101 101 101 101 101 IBI (IBI IN LYRIC) STREET 56452	22
23	22	18	22	EVERYTHING'S CHANGED D. COOPER (L. BURKE) (M. MCGRAW) (N. MCGRAW) (L. J. ELLIOTT)	◆ LONESTAR	101 101 101 101 101 IBI (IBI IN LYRIC) STREET 56452	23
24	17	18	9	BLUES BROTHERS - STUCKY MCGRAW (P. VASSAR) S. MANDLE (J. VANDVER)	◆ T. MCGRAW	101 101 101 101 101 IBI (IBI IN LYRIC) STREET 56452	24
25	17	17	2	STAND BEHIDE ME D. COOPER/JOHN DORY/STEVE BROWN	◆ JO DEE MESSINA	101 101 101 101 101 IBI (IBI IN LYRIC) STREET 56452	25
26	28	29	2	HOLD ON TO ME P. COLE (L. MONTGOMERY) (S. GALL) (W. REEDMAN)	◆ JOHN MICHAEL MCGOWAN	101 101 101 101 101 IBI (IBI IN LYRIC) STREET 56452	26
27	29	2	18	ANYTHING (A. KENNEDY) (P. COLE)	GARTH BROOKS	101 101 101 101 101 IBI (IBI IN LYRIC) STREET 56452	27
28	34	39	2	UNBELIEVABLE D. COOPER (L. BURKE) (J. ANDERSON) (J. STEELE)	◆ JIMMIE RODGERS	101 101 101 101 101 IBI (IBI IN LYRIC) STREET 56452	28
29	22	28	28	I'M ALRIGHT B. L. BURKE (L. BURKE) (W. REEDMAN)	◆ JO DEE MESSINA	101 101 101 101 101 IBI (IBI IN LYRIC) STREET 56452	2
30	17	17	20	IF I LOST YOU D. COOPER (L. BURKE) (T. JAMES) (B. L. BURKE)	◆ TRAVIS TRITT	101 101 101 101 101 IBI (IBI IN LYRIC) STREET 56452	30
31	17	17	9	FOREVER LOVE D. COOPER (L. BURKE) (J. HENDEGAN) (D. HILL) (S. B. (REEDMAN))	◆ REBA	101 101 101 101 101 IBI (IBI IN LYRIC) STREET 56452	31
32	44	59	9	E' MAIL (L. BURKE) (L. J. ELLIOTT)	101 101 101 101 101 IBI (IBI IN LYRIC) STREET 56452	32	
33	17	35	2	KEEP IT KINDLY D. COOPER/JOHN DORY/STEVE BROWN	101 101 101 101 101 IBI (IBI IN LYRIC) STREET 56452	33	
34	38	28	20	GUILTY J. L. COOPER (B. WARREN) (W. REEDMAN) (B. BERG)	◆ VANCE GILL	101 101 101 101 101 IBI (IBI IN LYRIC) STREET 56452	34
35	17	34	18	I'LL GO ON LOVING YOU D. COOPER (L. BURKE) (T. J. THOMSON) (B. L. BURKE)	THE WARREN BROTHERS	101 101 101 101 101 IBI (IBI IN LYRIC) STREET 56452	35
36	17	40	6	FLY (THE ANGEL SONG) D. COOPER (L. BURKE) (T. J. THOMSON) (B. L. BURKE)	◆ ANJAN JACKSON	101 101 101 101 101 IBI (IBI IN LYRIC) STREET 56452	36
37	33	40	20	BY THE BOOK L. B. COOPER (L. BURKE) (T. J. THOMSON) (B. L. BURKE)	THE WILKINSONS	101 101 101 101 101 IBI (IBI IN LYRIC) STREET 56452	37
38	37	40	12	NO PLACE THAT FAIR D. COOPER (L. BURKE) (T. J. THOMSON) (B. L. BURKE)	MICHAEL PETROWICH	101 101 101 101 101 IBI (IBI IN LYRIC) STREET 56452	38
39	37	40	12	NO PLACE THAT FAIR D. COOPER (L. BURKE) (T. J. THOMSON) (B. L. BURKE)	◆ SARA EVANS	101 101 101 101 101 IBI (IBI IN LYRIC) STREET 56452	39

Billboard Top Country Singles Sales

BACK 5

SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE, IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	37	THIS KISS ♪ WARNER BROS. 17747	*** NO. 1 *** 15 weeks at No. 1
2	2	23	26	CENTS GUIT 17157/WARNER BROS	THE WILKINSONS
3	3	10	10	FOR YOU I WILL LYRIC STREET 164023/HOLLYWOOD	AARON TIPPIN
4	4	48	38	I'M ALRIGHT/BYE BYE CUEH 73804	JO DEE MESSINA
5	5	9	9	IF I LOST YOU WARNER BROS. 17152	TRAVIS TRITT
6	9	9	10	ONE SOMEONE YOU USED TO KNOW EPC 79015/LSDN	COLLIN RAY
7	7	6	15	OPEN SPACES MONUMENT 790355/SONY	OKIE CHICKS
8	20	—	2	FLY (THE ANGEL SONG) GUIT 17131/WARNER BROS	THE WILKINSONS
9	10	11	10	I WILL STAND RIA 60570/RA	KENNY CHESNEY
10	6	8	33	COMMITMENT ♪ QRS 6088	LEANN RIMES
11	8	7	11	A LITTLE PAST LITTLE ROCK 2002A 7206/MCA/NASHVILLE	LEE ANN WOMACK
12	11	10	76	HOW DO I LIVE GUIT 17038	LEANN RIMES
13	12	14	—	HOLY HOOT TO HEAVEN SAGA 1007	KIRK MICHAEAL MONROE/1007

HOT SHOT DEBUT ★ ★ ★

40	NEW	1	THESE ARMS OF MINE	ROONEY CROWELL (DUET WITH GARTH BROOKS)	STEVE WARNER (DUET WITH GARTH BROOKS)	50
61	69	62	4	I WALK THE LINE (REVISED) ROONEY CROWELL (GASH)	ROONEY CROWELL WITH JOHNNY CASH (C) 1992 CASH MUSIC INC. REPRINT 1749	61
62	63	64	7	A COWBOY CASH (CASH)	• BILL ENGVALL WANT YOU BACK (CASH)	62
63	60	63	15	LOOSEN UP MY STRINGS BLACK LILY (LINDA RONSTADT)	CLINT BLACK LILY (RONSTADT)	12
64	55	66	3	WE GOT TO GET TO YOU WILDEY & COLE (DUET WITH RAY CHARLES, M.D. CHENG)	• LINDA RONSTADT (C) 1992 COLUMBIA RECORDS	14
65	NEW	1	BEHIND CLOSED DOORS	JOE DIFIE CONFEDERATE RAILROAD	65	
66	71	—	2	THE BIG ONE BLACK & GREEN (J. NATHAN MATTHEWS)	ATLANTIC/UMG (C) 1992	66
67	56	71	3	LEAVE MY MAMA OUT OF THIS DIXIE CHICKS (DUET WITH LADY GAGA)	MONTY HOLMES MONTY HOLMES	59
68	NEW	1	FROM WHERE I STAND D'ONOFRIO (DUKE ELLINGTON, JAZZ STARS)	SUZY BOGGUS CAPITOL RECORDS (C) 1992	68	
69	28	—	2	I HAVEN'T GOT A HOME MELISSA ETHERIDGE (DUET WITH K. COLLEEN AUBREY)	• MCA NASHVILLE ALBUM CUT MCA NASHVILLE ALBUM CUT	20
70	NEW	1	POWERFUL THING	TRISHA YEARWOOD COLUMBIA RECORDS (C) 1992	20	
71	NEW	3	TOUCHDOWN TENNESSEE KASH (DUET WITH LINDA RONSTADT)	• RENNY CHESNEY RINA RECORDS (C) 1992	17	
72	67	—	2	CAN'T STOP THINKIN' 'BOUT THAT MILLER (DUET WITH LINDA RONSTADT)	• RENNY CHESNEY RINA RECORDS (C) 1992	17
73	73	65	3	DRIVE ME WILD MILLER (MILLER (DUET WITH RUBBARD, M. LAWLER))	• RODDIE CHET COLUMBIA RECORDS (C) 1992	67
74	46	43	12	EVERYTHING MILLER (DUET WITH T. JELLISS, J. MURRAY)	SAWYER BROWN COLUMBIA RECORDS (C) 1992	65
75	RE-ENTRY	20	BURNT THE ROADHOUSE DOWN	• PAM TAYLOR ARISTA RECORDS (C) 1992	36	
				(IN) ARISTA RECORDS (C) 1992	112	

Records showing an increase in detections over the previous week, regardless of chart movement. Airplay awarded to those records which attain 3000 detections for the first time. Titles below the top 30 are removed from the chart after 20 weeks. ♦Videoclip availability. Catalog number is for CD single, or vinyl single if CD single is unavailable. (C) Cassette single availability. (CD) CD single availability. (M) Cassette maxi-single availability.

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY							SoundScan®
NOVEMBER 28, 1998							
THIS WEEK	LAST WEEK	WEEKS ON	SONG	TITLE / IMPRINT / NUMBER/CHARTING LABEL			ARTIST
14	13	23	6	THERE YOU HAVE IT JONES NASHVILLE 33124			BLACKHAWK
(15)	25	—	2	NO PLACE THAT FAR RCA 45634R/L			SCARO VANS
(16)	21	22	3	GUILTY (PA 65550R/L)			THE WARREN BROTHERS
(17)	19	26	18	COVER YOU IN KISSES ATLANTIC 84157/L			JOHN MICHAEL MONTGOMERY
18	16	15	12	WRONG AGAIN/HAPPY GIRL RCA 45456R/L			MARTINA McBRIE
19	14	12	27	ON HEART AT A TIME ATLANTIC 84117/L			VARIOUS ARTISTS
20	RE-ENTRY	—	—	IF YOU EVER HAVE FORGOTTEN IN MIND MCA-NASHVILLE 78605			VINCE GILL
21	18	17	4	STRAIGHT TEQUILA CURE 73056			TRINI TRIGGS
(22)	RE-ENTER	22	STEPPING STONE (LRC 1876) 1640/HOLLYWOOD				LARI WHITE
23	15	19	18	THE HOLE DREAMWORKS 51962/OPEN			RANDY TRAVIS
24	17	18	6	ONE DAY LEFT TO LIVELANDY TONK MUSIC 569052			SAMMY KERSHAW
25	22	20	32	I JUST WANT TO DANCE WITH YOU MCA NASHVILLE 75046			GEORGE STRAIT

Communications and SoundScan, Inc.

'GTR OBLQ' Features 3 Guitarists' Interplay

OBLIQUE TRIO: "It's one of those hyper-organic, why didn't we do this before kind of things," says David Torn, referring to *Guitar Oblique*, his experimental trio with fellow guitarists Vernon Reid and Elliott Sharp. The three have been jammed and played by one another, individually, for some time. Elliott suggested the trio; it was my idea that there should be no rehearsals and no written material. From the start, this was to be purely improvised music."

The ambient soundscapes on the group's self-titled debut, "GTR OBLQ" (released Nov. 17 on Knitting Factory Records), are culled from a single performance at the Knitting Factory, the downtown New York club. "There were no mics at all," says Torn. "Elliott had his fractured rhythm stuff, and Vernon brought a couple of samples that Elliott and I didn't hear until we started playing. It's a wild ride and very flavorful."

According to Reid, "GTR OBLQ" is "the sound of three people listening to one another and reacting

in the moment. It's a real give-and-take situation, where no one personality dominates. I walked in looking forward to listening to David and Elliott as much as playing with them. It's a synergy that comes from listening to and respecting one another."

Performed solely by Torn, Reid, and Sharp with a host of electron-

in the moment. It's a real give-and-take situation, where no one personality dominates. I walked in looking forward to listening to David and Elliott as much as playing with them. It's a synergy that comes from listening to and respecting one another."

Torn describes the trio's pastiche as being "not unlike Dixieland, which of course has structure but where everyone is kind of independent of each other, talking at the same time. There are gaps where one person is talking everybody's talking in common. It reminds me of a certain style of graphics design, where so much text is used that you can't possibly see every little minute detail, but the effect of all that text crammed together creates a tangible whole."

"We were building a scene," says Reid. "It could have moved in any direction. The trio calls on each of us to be really versatile, to be part of a collective, as opposed to just charging in with our individual parts. On a given night, I could do something with Guitar Oblique and not solo at all and be very satisfied, or solo on everything and be very satisfied."

According to Torn, the trio's first set that night, performed exclusively on acoustic guitars, was recorded and may be released. "The acoustic music is both pretty and ugly," he says. Not surprisingly, the guitarist's sights are set on the future, which includes a December date at the Knitting Factory and possible European festival dates.

Torn anticipates that the next *Guitar Oblique* album may be created in the studio by cutting, pasting, and adding to tapes of the trio's live performances. "That's what I love most," he says, satisfaction creeping into his voice. "A thoughtful compositional approach to stuff that was already improvised. The possibilities are endless."

GOOD WORKS: At the age of 12, guitarist Craig Chaquico was involved in a car accident that changed his life. "I lost two broken arms, a broken wrist and thumb, and a busted leg," the former Jefferson Starship guitarist says. "One of the few things I could do was play my acoustic guitar. I quickly learned the therapeutic benefits of music."

With four acoustic guitar-based albums to his name, Chaquico recently teamed with Rippingtons guitarist Russ Freeman on "Front The Redwoods to The Rockies" (Pearl/Windham Hill). Most important to Chaquico, the duo is working closely with the nonprofit American Music Therapy Assn., performing in hospitals for injured children and their parents.

"It's been proven that music can help people with head injuries, as well as Alzheimer's patients," says the guitarist. "Music helps reconnect those parts of the brain that are damaged; it helps develop alternate neurological pathways."

"I want other musicians to know how important it is to do musical performances into a tour schedule," says Chaquico, whose band will tour with the Rippingtons early next year. "It's a simple way to make a big difference in a person's life."

Top Jazz Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND BACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL TITLE

THIS WEEK	LAST WEEK	CHG	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	4	48	HERBIE HANCOCK VERVE 505779	4 WORKS OF HERBIE HANCOCK: GERSHWIN'S WORKS
2	2	22	22	VARIOUS ARTISTS 32 JAZZ 32061	JAZZ FOR A RAINY AFTERNOON
3	3	64	64	DIANA KRALL IMPULSE 231047	LOVE SCENES
4	4	2	2	DIANA KRALL IMPULSE 231047	HAVE YOURSELF A MERRY LITTLE CHRISTMAS
5	6	2	2	VARIOUS ARTISTS HFP-040117	YULE B' SINGING
6	5	2	2	GARY BURTON/CHUCK CORLEAF/METHEM/ROY HAYNES/DAVE HOLLAND CONCORD JAZZ 4400000000	THE MINDS
7	6	9	9	MICHAEL FEINSTEIN CONCORD JAZZ 4400000000	MICHAEL & GEORGE: FEINSTEIN SINGS GERSHWIN
8	7	11	11	VARIOUS ARTISTS 32 JAZZ 32097	JAZZ FOR THE QUIET TIMES
9	8	9	9	JOSHUA REDMAN VERVE 505779	TIMELESS TALES (FOR CHANGING TIMES)
10	9	14	14	KEITH JARRETT/GARRY PEACOCK/JACK DEJOHNETTE CDM 539955	TOKYO '96
11	13	2	2	VARIOUS ARTISTS 32 JAZZ 31101	JAZZ FOR THE OPEN ROAD
12	15	2	2	VINCE GUARALDI TRIO FANTAST 9102	CHARLIE BROWN'S HOLIDAY HITS
13	11	5	5	HARRY CONNICK, JR. COLUMBIA 68767	TO SEE YOU
14	12	2	2	VARIOUS ARTISTS RCA 90687	FABULOUS SWING COLLECTION
15	10	9	9	CYRUS CHESTNUT ATLANTIC 831406	CYRUS CHESTNUT
16	17	7	7	VARIOUS ARTISTS GRP 9861	PRICELESS JAZZ SAMPLER
17	18	6	6	PONCHI SANCHEZ CONCORD PEA487/CONCORD AFRO-CUBAN FANTASY	
18	19	6	6	LOUIS ARMSTRONG GRP 9872	PRICELESS JAZZ
19	16	2	2	SOULDISTRAK MAMBO 4400000000	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL
20	21	2	2	VARIOUS ARTISTS NARM 50003	JAZZ AN AMERICAN ORIGINAL
21	22	29	29	WYNTON MARSALIS COLUMBIA 68522	THE MIDNIGHT BLUES — STANDARD TIME VOLUME 5
22	23	32	32	JOHN SCOFIELD VERVE 505779	A GO-GO
23	RE-ENTR	RE-ENTR	RE-ENTR	SONGTRACK VERVE 5057550	NEXT STOP: WONDERLAND
24	RE-ENTR	RE-ENTR	RE-ENTR	RUSSELL MALONE IMPULSE 27504P	SWEET GEORGIA PEACH
25	RE-ENTR	RE-ENTR	RE-ENTR	KEVIN MAHOGANY WARNER BROS 47025	MY ROMANCE

Top Contemporary Jazz Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND ROCK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL TITLE

THIS WEEK	LAST WEEK	CHG	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	7	7	WILL DOWNING & DAVID ALBRITTON VERVE FORECAST 51014	7 WORKS OF NO. 1: PLEASURES OF THE NIGHT
2	3	52	52	KENNY G ARIOLA 1995	KENNY G GREATEST HITS
3	2	2	2	NAJEE VERVE FORECAST 50500/VERVE MORNING RIDE	
4	4	2	2	PETER WHITE COLUMBIA 600113	PERFECT MOMENT
5	5	41	41	DOWN TO THE BONE MU/GROOVE 3004	FROM MANHATTAN TO ST. LOUIS
6	6	9	9	RICK BRAUN ATLANTIC 831414Q	FULL STRIKE
7	7	24	24	GEORGE BENSON GRP 9906	STANDING TOGETHER
8	9	23	23	FOURPLAY WARNER BROS. 44001	4
9	6	2	2	EVERETTE HARP BLUE NOTE 33588/CAPITOL BETTER DAYS	
10	10	8	8	CANDY DULFER NDR EXOKD 10054 THE BEST OF CANDY DULFER	
11	11	3	3	KIRK WHALUM WARNER BROS. 47124 FOR YOU	
12	12	14	14	MEDESINI MARTIN & WOOD BLUE NOTE 930311/CAPITOL COMMUNICATIONS	
13	15	9	9	RUSS FREEMAN & CRAIG CHAQUICO FEAT. WINDHAM HILL 11000/WINDHAM HILL FROM THE REDWOODS TO THE ROCKIES	
14	13	15	15	NOVAKS ARTISTS KMF 1000 KMF SAMPLER FOR AIDS RELIEF VOLUME 9	
15	18	13	13	WALTER BEASLEY SHANAHNE 5048	FOR YOUR PLEASURE
16	19	5	5	KIRK WHALUM WARNER GOSPEL 1121/WARNER BROS. THE GOSPEL ACCORDING TO JAZZ CHAPTER 1	
17	16	77	77	BONEY JAMES WARNER BROS. 46546	SWEET THING
18	14	2	2	MARIE ANTOINET NYC 10409P	NADIR
19	24	5	5	BOBBY CALDWELL SIR DROME 8930 TIME LINE - THE ANTHOLOGY PART 1	
20	17	32	32	KEIKO MATSUMOTO COUNTDOWN 17775/ALG 5000 FULL MOON AND THE SHRINE	
21	23	6	6	WAYMAN TISDALE ATLANTIC 831926 DECISIONS	
22	RE-ENTR	RE-ENTR	RE-ENTR	ERIC MARIENTHAL LE MUSIC 55774/HORDE WALK TALL	
23	RE-ENTR	RE-ENTR	RE-ENTR	TUCK & PATTI INDIAN HILL 1136 PARADISE FOUND	
24	NEW	2	2	VARIOUS ARTISTS WNUK 2000 WNUK CARES FOR KIDS FOUNDATION VOL. 2	
25	21	6	6	GEORGE DUKE WARNER BROS. 47073 AFTER HOURS	

Albums with the greatest sales gains this week. ■ Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ■ ARIA certification for 100,000 units with each additional unit indicated by a number following the letter. For benefit sales, the letter indicates the number of units sold. ■ *Indicates new releases. ■ **Indicates previous week's chart position. ■ #Indicates albums available on cassette and CD. ■ *Heaviest indicates what available. ■ #Indicates past and present Heaviest items. © 1998, Billboard Communications and SoundScan, Inc.

Songwriters & Publishers

ARTISTS & MUSIC

Stage Scores Preserved And Revived

London's Jay Label Does Cast Albums And New Versions Of Old Shows

BY IRV LICHTMAN

NEW YORK—To John Yap, there are at least three compelling reasons to go to the considerable expense of recording a venerable show score that has an undeniably memorable Broadway or London original-cast version.

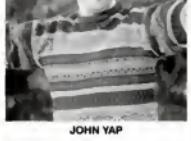
First, of course, would be the worthiness of the score itself. Second is

cast-like representations of past glories, but his label has also amassed a large catalog of Broadway and London cast albums. Indeed, he points

dozens of others. In addition to performing on show re-releases, many others have made solo recordings for the label.

The label's big beat remains Broadway and the London musical stage, which, in one form or another, amount to some 200 recordings.

"I've been disappointed that while opera recordings have been taken



JOHN YAP

out that his company is unique in being a London label—his goods are released in the U.S. through Portland, Ore.-based wholesaler Allegro—that does Broadway as well as London cast albums.

It is unusual for American labels to put out cast albums of London productions, especially London versions of Broadway hits. Yap's Broadway efforts include the just released "Triumph of Love" and "Peter Pan," and earlier albums of the revivals of "On Your Toes" and "Goldilocks," plus "The Rink," "Jerry's Girls," "Three Guys Naked From The Waist Down," "Olympus On My Mind," "Grind," and others.

Yap's love of Broadway shows—seen only to his love for opera and operetta (he's completing the process of recording all the works of Gilbert and Sullivan)—shows remarkable attention to the Broadway stage of the late '40s to the early '60s. The shows are performed by recognized show music personalities such as Christine Andreas, Len Cariou, Kim Criswell, Greg Edelman, Gene S. Irving, Rebecca Luker, and Judy Kaye, plus

seriously, musical theater recordings are not," says Yap. "There are over 20 recordings of 'Tosca'—complete or otherwise—in the catalog at the moment, and every one is accepted and appreciated on its own merits, and yet each new recording is welcomed.

"It is generally accepted that the world needs only one recording of a musical, and that's something all new recordings can never be legitimate. Much as I have loved the cast albums of the '50s, '60s, and '70s, I have more often than not been frustrated not by the recorded items but by the unrecorded one."

As an example, Yap says, he always wanted to have a recording of the original "The Embassy Waltz" from "My Fair Lady." It wasn't on the cast albums or the film soundtrack [although a Percy Faith pop version is on a new Sony release of the cast album]. In fact, until Jay's complete recording of "My Fair Lady" came

(Continued on page 39)

'THEY'RE PLAYING MY SONG'

"HOLD ME JESUS"
Written by Rich Mullins
Published by Edward Grant
Music (ASCAP) (administered
by BMG Music)

In September 1997, the Christian music community lost one of its most passionate, poignant voices when Rich Mullins was killed in an auto accident. Known as a songwriter willing to wrestle with deep issues of faith and then translate the feelings into powerful songs, Mullins was a profound influence on all those who heard him. His legacy lives on in his music and through other artists' interpretations of his songs. **Rebecca St.**



I get my attention that this was something I needed to put on the album until earlier this year. . . . One day I was home and just started listening to the CD that had "Hold Me Jesus" on it, and I just pressed rewind over and over and over again. I just hit a chord with that song.

"It talks about comfort and knowing what it's like to be held by God. I think I've been through certain trials this year, and I just wanted to put that song in the middle of those times. It's a beautiful thing to know that I really related to that song."

NO. 1 SONG CREDITS

ARTISTS, SONGWRITERS, PUBLISHERS

LATELY • W. Baker, C. Kelly • *Tony Ray* (BMI, Slave TuTu/BMI, Howards/BMI, Irving/BMI, Hitco/BMI, Windesep/Pacific/BMI)

HOT COUNTRY SINGLES & TRACKS

WIDE OPEN SPACES • Susan Gibson • *Ple-Eyed Groobie* (BMI, Groobes/BMI)

HOT R&B SINGLES

NOBODY'S SUPPOSED TO BE HERE • E. Crawford, Montell Jordan • *Wixen/ASCAP, Femous/ASCAP*

HOT R&B SINGLES

JUST THE TWO OF US • W. Smith, Bill Withers, W. Setzer, R. McDonald • *Antilla/ASCAP, Blumus/ASCAP*

HOT LATIN TRACKS

CIEGA, SORDOMUDA • Shakira Mebarak, Estefan Salgado • *Copyright Control*

More Royalty Security-Bond Deals; Black Songwriters Get Their Due

SECURITY BONDS: Security bond deal-making involving songwriter catalogs has picked up on two counts.

One involves reports that Charles Koppelman's tie-in with Prudential may lead to what is being called a \$100 million deal on catalogs owned by Michael Jackson (*Billboard Bulletin*, Nov. 17). This deal, if finalized, will be Koppelman's first announced agreement since opening shop early this year.

Meanwhile, David Pullman, who has already done pioneering deals with David Bowie and Holland Dozier, and Holland, has made a security-bond deal with writer Duane ("Da Ya Think I'm Sexy?") (BII) (board-Bulletin, Nov. 16).

SPREADIN' THE NEWS: "S'preadin' R h y t h m Around—Black Popular Songwriters, 1880-1930" (Simon & Schuster, 460 pages) is one of those books that shouldn't have had to be written. It is a detailed account of the early part of this century when black songwriters contributed mightily, against great odds, to the popular-song canon.

Many interested in the American popular song, particularly members of the music trade, should find "Spreadin' The News" a revelation. At the odds of racism, black songwriters struggled to find acceptance of their songs, whose sentiments all American could share. In many ways, in goodly numbers, they succeeded.

The decades under scrutiny by writers David A. Jasen and Gene Jones include some 40 writers. Among those profiled are W.C. Handy, Pats Waller, Andy Razaf, Noble Sissle, Shelton Brooks, Fats Waller, and James "Jelly" Roll. They gave us such joys as "St. Louis Blues," "I'm Just Wild About Harry,"

"Ain't Misbehavin'," "That's What I Like About The South," and "Some Of These Days."

It's nice to get readable history that sets the record straight.

ASCAP/DISNEY WORKSHOP: The fourth annual ASCAP Foundation/Disney Musical Theatre Workshop has been set for a period in January/February, with precise dates to be soon set. Composer/lyricist Stephen Schwartz will direct the workshop again at Walt Disney Studios in Burbank, Calif.

Interested parties should send a résumé and cassette tape of four original theater songs to Michael Kerker, director of musical theater at ASCAP at the society's New York headquarters. Deadline for submissions is Dec. 18.

Words & Music

by Irv Lichtman

FAMILY

MILESTONES: Thanks to songwriter/producer Brian Gari for bringing this nice—very nice—development to the attention of *Words & Music*: Nashville's Marjoh Wilkinson has sold the 2 million-plus-logged-in-forces of "One Day At A Time," while her son, Buckley, of the '60s group *Ronny & The Daytonas*, just got the nod for 1 million performances of his song "GTO."

Gari, by the way, is a great fan of early rock'n'roll, and the more original LP product he can get his hands on, the better. Yes, he's got the album with "GTO" on it.

PRINT ON PRINT: The following are the hot-selling folios from Warner Bros. Publications: 1. *Korn, "Follow The Leader."* 2. *Rebel Ladies, "Stunt."* 3. *Shania Twain, "Come On Over."* 4. *Jim Brickman, "Christmas Themes."* 5. *Celine Dion, "Let's Talk About Love."*



the scholarly motivation to record the entire score, sometimes turning to material that did not make the final cut in the studio or on the Broadway or London stages.

The third reason is to dress up the orchestrations—the originals, to be sure—with the sonic splendor of the digital era and to add even more sonic impact by recording the show in Dolby Surround Sound so that those with four- or five-speaker sound systems can envelop themselves in the score's gloriettes.

Yap has gone on to record dozens of scores in this manner as part of what he does the "Original Masterworks Edition" series, whose releases are generally in the two-CD format. Yap is the London-based producer/owner of Jay Records, which was established in 1980 when he recorded a "Fringe review" titled "Nashville, New York" with songs by composers Kevan Bell and Vernon Duke and lyricist Ogden Nash.

Not only does Yap record original-

'THEY'RE PLAYING MY SONG'

"HOLD ME JESUS"
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"It talks about comfort and knowing what it's like to be held by God. I think I've been through certain trials this year, and I just wanted to put that song in the middle of those times. It's a beautiful thing to know that I really related to that song."

Pro Audio

ARTISTS & MUSIC

Steve Albini Expands Electrical Audio With A Neotek Elite II

CHICAGO-BASED RECORDIST Steve Albini has purchased a Neotek Elite II mixing console for his Electrical Audio recording studio, where it will join a Neotek Series II in the B room. The Elite II will be configured with 48 mono and eight stereo input modules and fitted with 66 channels of Martinsound's proprietary Flying Fader automation. Custom features include a machine control system for the studio's analog tape recorders. Albini—who shuns the word "producer" in favor of a "recorded by" credit—says, "I have a long association with Neotek. I've lived in Chicago for 20 years, and I've owned a Neotek Series II for 10 years. Neotek consoles are everywhere in Chicago; I've used them in many studios and I like them a lot."

Albini adds that he had the choice of "an old, discrete console or any currently produced console," but he selected the Elite because of "the historical association" and because of his conviction that "it's the best desk being made."

Neotek was based in Chicago until 1996, when it was acquired by Martinsound and relocated to Southern California.

Albini is best known for fronting the noise-rock bands Big Black and Raperman and for recording PJ Harvey's "Bid Of Me," several albums by the Jesus Lizard, and Nirvana's studio swan song, "In Utero."

PRO PEOPLE ON THE MOVE: JBL Professional promotes Michael MacDonald to president; he reports to former JBL president Mark Terry, who was recently promoted to CEO of JBL Professional and president of the newly formed Harman Pro Group. MacDonald joined JBL in 1986 as VP of installed sound, followed by stints as VP of sales and marketing at Time-Line Inc. and marketing manager at Yamaha Corp. As Harman Pro Group president, Terry oversees the dfx, DigiTech, DOD, JBL Professional, and Lexicon brands. Both MacDonald and Terry are based at

JBL Professional's headquarters in Northridge, Calif.

Ron Boustead joins CMS Mastering as chief engineer, succeeding Robert Vosgen, who recently left the Pasadena facility to join Capitol Studios' mastering unit. Boustead was most recently the No. 2 engineer at Precision Mastering.

Kelly Irwin is named studio manager at Alter Sides' Ocean Way/Record One recording studios in Los Angeles, succeeding 12-year Ocean Way veteran Charlie Sayadian, who has left the operation to pursue other career objectives. For the past six years, Irwin has been assistant to Ocean Way/Record One GM Jack Woltz.

Mike Franklin is promoted to Central Region sales manager at Euphonix Inc. Based in Nashville, Franklin—who was service engineer—will oversee the sales and installation of the company's CS1000 system in that area... Hunter MacDonald joins Miller & Kreisel Corp. (M&K) as director of sales; he was most recently at Demon Electronics... Hemmingway 1150 Post in Washington, D.C., names Peggy Polito facility manager, replacing Renee Kozma. Polito was most recently production manager for Fairfax, Va.-based Media General Productions.

TASCAM AND SONIC Solutions have announced a compatibility agreement that will let users of Tascam's MM series units—the MMR-8 modular multitrack recorder and MMP-16 modular player—interface with Sonic's Sonar digital audio software. Both are being able to use SonarStudio audio files and edit decision lists (EDLs) for the MMR-8 and MMP-16 via software audio and EDL files directly from OMF, WaveFrame, Akai DD8, and other workstations to the Sonar format, as well as from Sonic to OMF, WaveFrame, and Digidesign Pro Tools.

INVESTMENT GROUP Legal &



by Paul Verna

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JBL Professional's headquarters in Northridge, Calif.

THE MORALES OF THE STORY. Latin pop star Jon Secada worked on a project for Estefan Enterprises/550 Music with producers Steve Morales and Emilio Estefan at the latter's Crescent Moon studios in Miami. Shown, from left, are Morales, Estefan, and Secada.

General Ventures Ltd. (LGV) has completed its purchase of EMTEC Holding GmbH from Korean industrial firm KOHAP Group, which purchased EMTEC in 1996. Effective Sept. 15, the sale was attributed by KOHAP to a need to restructure the group in light of the ongoing Asian financial crisis. Among EMTEC's brands are BASF audio, video, and digital tapes.

BITS: Shape Global Technology Inc. has relocated its CD jewel-box manufacturing operation to Fitchburg, Mass., according to a Shape statement. The move merges the company's jewel-box manufacturing with its custom molding, assembly, packaging, and distribution center... Independent Audio of Portland, Maine, is appointed exclusive U.S.

distributor for U.K. high-end manufacturer Digital Conversion Systems (dcs Ltd.)... Otari Corp. has relocated from its former headquarters in Foster City, Calif., to Canoga Park in the Los Angeles metropolitan area, according to a statement from Otari president Paul Ito. The move was prompted by the company's need to be closer to its customer base.

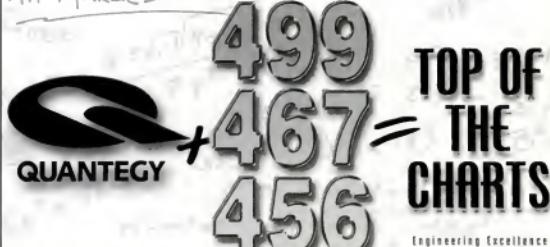
PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (NOVEMBER 21, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	CLUB PLAY
TITLE	DOO WOP (1962)	NOBODY'S SUPPOSED TO	WIDE OPEN SPACES	FLY AWAY	LOVE HIM
Artist/Producer	Mark Knopfler	Deborah Cox/	P. Works, B. Chancey (Monument)	Lenny Kravitz (Vigil)	EMI/Universal
(Label)	Lauren Hill	A. Crawford, M. Jordan (Artist)			Dana Lewis (Atlantic)
RECORDING STUDIOS/Engineers	CHUNG KING MARLEY MUSIC (New York, NY)	PARAMOUNT STUDIOS (Hollywood, CA)	WESTWOOD SOUND (Nashville, TN)	COMPASS POINT (Nassau, Bahamas)	REEL TIME (New York, New York)
	John McEntire, Warren Riker, Comptone Gordon	Anne MacCatalin	Eric Legg	Terry Manning	Emile Babe (Bobby G)
RECORDING CONSOLE(S)	Neve VRP 72	SSL 6056G	Neve V3	Protos	Soundtrax Quartz
RECORDER(S)	Studer DB27/A827	Studer 800	Sony 3348	Lucas/Neve V3	MCI JH24
MASTER TAPE	Quantegy 467/499	Quantegy 499	Sony 1460	APS Hard Drive	Quantegy 499
MIX DOWN STUDIOS/Engineers	CHUNG KING MARLEY MUSIC (New York, NY)	PARAMOUNT STUDIOS (Hollywood, CA)	THE WORK STATION (Nashville, TN)	COMPASS POINT (Terry Manning)	MIRROR IMAGE (New York, NY)
	Warren Riker, Comptone Gordon	Anne MacCatalin	John Guess		Sol Soul
CONSOLE(S)	Neve VRP 72	SSL 6056G	Harrison Series 12	Protos	SSL G+
RECORDER(S)	Studer DB27/A827	Studer 800	Sony 3348/Ampeax ATR 100	Lucas/Neve V3	Studer AB00
MASTER TAPE	Quantegy 467/499	Quantegy 499	Quantegy 499	APS Hard Drive	Quantegy 499
MASTERING Engineer	POWERS HOUSE OF SOUND/SONY MUSIC (New York, NY)	MASTERDISK (Terry Dawson)	GEORGETOWN MASTERS (Denny Purcell)	STERLING SOUND (Ted Jensen)	FRANKFORD WAYNE (Rick Esrig)
CD/CASSETTE MANUFACTURER	Sony	UNI	PDO-HTM	WEA	WEA

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Hit MAKER'S FORMULA:



THE MORALES OF THE STORY. Latin pop star Jon Secada worked on a project for Estefan Enterprises/550 Music with producers Steve Morales and Emilio Estefan at the latter's Crescent Moon studios in Miami. Shown, from left, are Morales, Estefan, and Secada.



by John Lannert

VICENTE GETS HIS STAR: Though he has been shamelessly overlooked by Grammys voters year after year, Sony Music's *Amor* king Vicente Fernández recently earned a prestigious award that he can share with his legion of fans.

On Nov. 11, Fernández received a star on the Hollywood Walk of Fame, before the best-attended ceremony ever, according to Johnny Grant, honorary mayor of Hollywood, who presided over the proceedings.

Fernández dedicated the star to his three sons, along with a special dedication to his oldest son, Vicente Jr., who was recently released by kidnappers. Fernández then sang a cappella "El Hijo Del Pueblo" (The People's Son) to the screams and applause of the overflow crowd on hand.

Among the music notables attending the ceremony were Fernández's son Alejandro, Juan Gabriel, and Alberto Vásquez.

Alejandro also sang at an evening soiree at Universal Studios' Stage 6 as part of a musical tribute to "El Rey" (The King). Other performers were Marco Antonio Solís, Graciela Beltrán, and Tatiana Bolados.

Fernández capped the musical set with renditions of "Las Mananitas," which was sung to Vicente Jr., and his current hit "Me Voy A Quitar De El Medio."

MARCO, ELVIS ARE GOLDEN: The Recording Industry Assn. of America (RIAA) has certified gold Marco Antonio Solís' 1997 album, "Marco" (Sony). Solís now has four gold records as a solo artist and one gold disc as a member of Los Bukiis.

Solís' forthcoming album for Fonovisa, originally slated for release in the fourth quarter, has been rescheduled for shipment in the first quarter of 1999.

In addition, the RIAA has certified gold Elvis Crespo's "Stevamente" (Sony Discos), the first album by a major artist to be to certified gold in record.

A remix of the title track of "Stevamente," a former chart-topper on Hot Latin Tracks, entered the Hot 100 last issue at No. 96. The "Stevamente" remix also has spent 12 weeks on the Hot Dance Music/Maxi-Singles chart.

IN MEMORIAM: Deep condolences go to the family and friends of William Castillo, vocalist with J&N/Sony merengue act Zafra Negra, who died Nov. 11 in San Juan, Puerto Rico, from a gunshot wound in the stomach. He was 32. The Dominican Republic native was shot at close range Oct. 31 at a cafe in Carolina, Puerto Rico. Castillo is survived by his wife and two daughters.

ROCKARAMA IN D.F.: More than 40 rock bands from Latin America and Spain are booked to perform at Vive Latino, a two-day rock en español festival slated to take place Friday (27) and Saturday (28) at Mexico City's 50,000-seat shod Foso Sol.

Among the big names set to play Friday are Café Tacuba, Molotov, Maldis Vecindad, Illya Kuryaki & the Valderramas, Plastilina Mosh, Control

(Continued on next page)



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Hot Latin Tracks™



THIS WEEK	LAST WEEK	WKS. ON CHART	SONG	ARTIST	COMPILATION/PROMOTION LABEL	TITLE
1	2	6	SHAKIRA	SHAKIRA	★ ★ ★ NO. 1 ★ ★ ★	MI PRELIEVE CON LUCERO (SONG OF THE WEEK)
2	1	10	ENRIQUE IGLESIAS	ENRIQUE IGLESIAS	★ ★ ★	ESPERANZA
3	4	3	CHAYANNE	CHAYANNE	★ ★ ★	DEJAR TODO
4	3	9	FRANKIE NEGRON	FRANKIE NEGRON	★ ★ ★	ESTERNA LEISTRAGE
5	5	8	OLGA TANON	OLGA TANON	★ ★ ★	AGUA PASADA
						TI AMOR
						EL PRELIEVE
						★★★★★ GREATEST GAINER ! ★★★★
6	9	16	MUJERES CON LUCERO	SHAKIRA	★ ★ ★	EL PRELIEVE (SONG OF THE WEEK)
7	6	16	VICENTE FERNANDEZ	VICENTE FERNANDEZ	ME VOY A GUITAR DE	CONTRA LA MUERTE
8	12	7	PEPE AGUILAR	PEPE AGUILAR	★ ★ ★	QUERIDA
9	1	6	MARTIN ANTHONY	MARTIN ANTHONY	★ ★ ★	CONTRA LA MUERTE
10	15	12	PEPE AGUILAR	PEPE AGUILAR	★ ★ ★	DIRECTO AL CORAZON
11	10	12	LOS TEMERARIOS	LOS TEMERARIOS	★ ★ ★	COMO TE RECUERDO
12	26	7	KARIS	KARIS	★ ★ ★	LOS DOS SOÑOS
13	12	27	JOSE FELICIANO	JOSE FELICIANO	★ ★ ★	ME HAS EHCHADO AL OLVIDO
14	NEW	1	TIRANOS DEL NORTE	TIRANOS DEL NORTE	★ ★ ★	CREI
15	16	12	LOS TUCANES DE TUJUANA	LOS TUCANES DE TUJUANA	★ ★ ★	HOTEL CORAZON
16	10	19	EL BILBAO CON JUAN GABRIEL	EL BILBAO CON JUAN GABRIEL	★ ★ ★	QUERIDA
17	10	19	MICHAEL STUART	MICHAEL STUART	★ ★ ★	IDIOMA
18	12	12	LA MAFIA	LA MAFIA	★ ★ ★	NINI BIELLA
19	12	12	GRUPO LIMITE	GRUPO LIMITE	★ ★ ★	LO GRITAMOS (SONG OF THE WEEK)
20	2	6	VICTOR MANUELLE	VICTOR MANUELLE	★ ★ ★	QUE HABRIA SIDO MI
21	10	19	MILLY QUEZADA WITH ELVIS CRESPO	MILLY QUEZADA WITH ELVIS CRESPO	★ ★ ★	PARK DANCE MI VIDA
22	12	26	ALMENDROS Y FERNANDEZ	ALMENDROS Y FERNANDEZ	★ ★ ★	LO MEJOR DE LA VIDA
23	38	—	LAURA PAUSINI	LAURA PAUSINI	★ ★ ★	EMERGENCIA DE AMOR
24	25	20	JESSICA CRISTINA	JESSICA CRISTINA	★ ★ ★	DAME, DAME, DAME
25	29	19	EL CRESPO	EL CRESPO	★ ★ ★	TI BONITA
26	23	4	JUDY PRECIDIO Y SU BANDA PERLA DEL RIFICO	JUDY PRECIDIO Y SU BANDA PERLA DEL RIFICO	★ ★ ★	DOS HOMOS SIN REMO
27	28	24	LOS MISMOS	LOS MISMOS	★ ★ ★	QUE BONITO
28	1	RAUL ORTEGA	RAUL ORTEGA	★ ★ ★	LA MAGIA DE ESTA NOCHE	
29	12	31	LOS ANGELES AZULES	LOS ANGELES AZULES	★ ★ ★	QUERIDO SER
30	30	28	BANDA ARKANGEL R-15	BANDA ARKANGEL R-15	★ ★ ★	TI NUEVA VIDA
31	NEW	1	MANA	MANA	★ ★ ★	COMO TE EXTRANO CORAZON
32	29	29	GRUPO BRYNDIS	GRUPO BRYNDIS	★ ★ ★	THRAZIAZINZEL (SONG OF THE WEEK)
33	NEW	1	GISSELLE	GISSELLE	★ ★ ★	DAME UN BESO
34	27	26	JOAN SEBASTIAN	JOAN SEBASTIAN	★ ★ ★	GRACIAS POR TANTO AMOR
35	NEW	1	TONI ARRIAGA	TONI ARRIAGA	★ ★ ★	TIENAS (SONG OF THE WEEK)
36	NEW	1	RICARDO ARJONA	RICARDO ARJONA	★ ★ ★	DESHIDA
37	NEW	1	RICKY MARTIN	RICKY MARTIN	★ ★ ★	POR ARRIBA, POR ABAJO
38	36	40	INTOCABLE	INTOCABLE	★ ★ ★	AMOR ILIMITADO
39	38	31	PEDRO FERNANDEZ	PEDRO FERNANDEZ	★ ★ ★	TI CHIVO
						SIN VERTE

POP	TROPICAL/SALSA	REGIONAL MEXICAN
21 STATIONS	18 STATIONS	6 STATIONS
1 SHAKIRA, GROBIS	1 FERNANDA, ALICIA	1 LOS TUCANES DE TUJUANA
2 ALMENDROS, Y FERNANDEZ	2 SHAKIRA, SONY DISCO	2 BANDA ARKANGEL R-15
3 ENRIQUE IGLESIAS	3 MARC ANTHONY	3 TIENAS
4 MURIEL CON LUCERO	4 MURIEL CON LUCERO	4 BANDA ARKANGEL R-15
5 OLGA TANON, YANIS LARA	5 KARIS	5 TIENAS
6 TONY ALVAREZ, GROBIS	6 MICHAEL STUART, YANIS	6 DAME UN BESO
7 RICKY MARTIN, (SONG OF THE WEEK)	7 RICKY MARTIN, YANIS	7 GRACIAS POR TANTO AMOR
8 PON ARAMA, FOR ABAD (Copyright Control)	8 RICKY MARTIN, YANIS	8 TIENAS
9 PON ARAMA, FOR ABAD (Copyright Control)	9 CHAYANNE, SONY DISCO	9 BANDA ARKANGEL R-15
10 PON ARAMA, FOR ABAD (Copyright Control)	10 CHAYANNE, SONY DISCO	10 BANDA ARKANGEL R-15
11 FRANCK CRESPO (HACIENDA)	11 MURIEL CON LUCERO	11 LOS TUCANES DE TUJUANA
12 RICKY MARTIN, (SONY DISCO)	12 RICKY MARTIN, (SONY DISCO)	12 BANDA ARKANGEL R-15
13 RICKY CRESPO (SONY DISCO)	13 LAURA PAUSINI, YANIS	13 GRUPO BRYNDIS DISAVU
14 RICKY CRESPO (SONY DISCO)	14 RICKY MARTIN, (SONY DISCO)	14 GRUPO BRYNDIS DISAVU
15 RICKY CRESPO (SONY DISCO)	15 RICKY MARTIN, (SONY DISCO)	15 GRUPO BRYNDIS DISAVU
16 RICKY CRESPO (SONY DISCO)	16 RICKY MARTIN, (SONY DISCO)	16 GRUPO BRYNDIS DISAVU
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18 RICKY CRESPO (SONY DISCO)	18 RICKY MARTIN, (SONY DISCO)	18 GRUPO BRYNDIS DISAVU
19 RICKY CRESPO (SONY DISCO)	19 RICKY MARTIN, (SONY DISCO)	19 GRUPO BRYNDIS DISAVU
20 RICKY CRESPO (SONY DISCO)	20 RICKY MARTIN, (SONY DISCO)	20 GRUPO BRYNDIS DISAVU
21 RICKY CRESPO (SONY DISCO)	21 RICKY MARTIN, (SONY DISCO)	21 GRUPO BRYNDIS DISAVU
22 RICKY CRESPO (SONY DISCO)	22 RICKY MARTIN, (SONY DISCO)	22 GRUPO BRYNDIS DISAVU

Receiving an increase in audience for the previous week, regardless of chart movement. A record shift has been on the chart for the previous week. © 1998 Billboard Communications Inc. From the chart week of 11/15/98. © 1998 Billboard Communications Inc.

NOTAS

(Continued from preceding page)

Machete, and Negales.

On Saturday, well-known acts scheduled to appear are Aterciopelados, El Tri, Azul Violeta, Francisco Céspedes, La Lupita, Santa Sabina, La Castañeda, Los Tres, and Julietta Venegas.

Promoting the rock extravaganza is OCESA Presents.

CHART NOTES, RADIO: Shakira's "Ciega, Sordomuda" (Sony Discos) retains the top slot on Hot Latin Tracks for the second week in a row on the strength of 18.2 million audience impressions.

"Ciega, Sordomuda" scored 13.5 million audience impressions from stations reporting to the pop genre chart, where the pounding hit stays at No. 1 for the second week.

"Los Temerarios" "Como Te Recuerdo" (Fonovisa) holds down No. 1, the second week in a row, for its seventh consecutive week with 7.9 million audience impressions from stations reporting to that chart. The overall audience-impressions count of "Como Te Recuerdo," up 13-11 this issue on Hot Latin Tracks, also is 7.9 million.

Frankie Negron's "Aqua Pasada" (WEA Latina) stays king of the hill on the tropical/salsa chart for the third week running with 12.4 million

audience impressions from stations reporting to that chart. That sum matches the overall audience-impressions tally of "Aqua Pasada," which remains at No. 4 this issue on Hot Latin Tracks.

REGIONAL MEXICAN'S POP CROSSOVER: Misereri/Balboa enjoying its best year ever on both Hot Latin Tracks and The Billboard Latin 50, lands a top 10 chart double on Hot Latin Tracks this issue as Pepe Aguilar's enduring smash "Por Mujeres Como Tú" moves 12-8 with a bullet and its follow-up single, "Diré a Al Corazón," jumps 15-10 with a bullet.

While both of Aguilar's tracks are registering the majority of their audience impressions from regional Mexican stations reporting to Hot Latin Tracks, a significant number of big-crossover charters like the two songs has helped push them into the upper echelons of the chart.

"Por Mujeres Como Tú" ranges up 32.2 million audience impressions from pop reporters this issue. The song's total count was 8.4 million audience impressions. "Diré a Al Corazón" came in with 2.4 million audience impressions from pop reporters. That issue's total count was 8.2 million audience impressions.

Likewise, Sony Discos' regional Mexican group, Los Del Norte makes it Hot Shot Debut at No. 14 with "Crei," thanks to a spike in audience impressions from pop stations.

"Crei" recorded 2.5 million audience impressions from pop stations this issue, up dramatically from the 535,000 audience impressions nabbed

the week before the song made its bow on Hot Latin Tracks. The overall audience-impressions count of "Crei" was 7.6 million.

Across the U.S. and Puerto Rico, pop stations in the past have rotated singles from certain artists popular in one region. Mexican artists, like, for example, Marco Antonio Solís and his former band, Los Bukis, and more recently Sony Discos' idol Alejandro Fernández. The success at pop radio—and its beneficial influence at retail—of Mexican crossover songs by Aguilar, Solís, and Fernández will ensure the steady release of albums containing similar material in the future.

CHART NOTES, RETAIL: Despite a decline of 5,600 pieces to 113,000 this issue, the title on the top of Billboard's Latin 50 is up 1,000 units for the first time since the Jan. 10 issue. The chart in this issue contained sales data from the 1997 holiday season.

The Billboard Latin 50 is unpublishing this issue.

Toppling The Billboard Latin 50 for the first time is Shakira's "Dónde Están Los Ladrones" (Sony Discos). Shakira's hit album reached No. 1 on The Billboard Latin 50 despite a 17% drop in sales to 9,600 units.

After seven weeks of decreasing sales, Enrique Iglesias' No. 2 album, "Dónde Están Los Ladrones" (Sony Discos), which also leaps 19-9 on The Billboard Latin 50, that album moved 2,500 units this issue.

SALES STATFILE: The Bill-



Nederlander Honors Martin. Concert promotion company Nederlander Concerts presented Sony Discos recording artist Ricky Martin with its Estrella del Pion Award for his sellout show Oct. 24 at Arrowhead Pond in Anaheim, Calif. Pictured, from left, are Angie Medina, GM of Angie Medina Management; Ken Scher, executive VP of Nederlander; Martin; Alison Winkler, director of publicity and Latin events for Nederlander; Rob Prinz, an agent for Creative Artists Agency; and Ricardo Cordero, manager of Angie Medina Management.

"Dónde Están Los Ladrones?," while dropping 143-175 on The Billboard 200, climbs to No. 1 on the pop genre chart.

Meanwhile, Iglesias' album slips 186-198 on The Billboard 200.

Ruling the tropical/salsa chart for the second week in a row on sales of 4,000 units is Elvis Crespo's "Sweat."

Ascending to the zenith of the regional Mexican chart is Los Títeres' "Vivir Somos" (Sony Discos), which also leaps 19-9 on The Billboard Latin 50. That album moved 2,500 units this issue.

SALES STATFILE: The Bill-

board Latin 50; this issue: 113,000 units; last issue: 118,500 units; similar issue last year: 103,500 units.

Pop genre chart: this issue: 55,500 units; last issue: 62,500 units; similar issue last year: 43,000 units.

Tropical/salsa genre chart: this issue: 27,500 units; last issue: 25,500 units; similar issue last year: 33,500 units.

Regional Mexican genre chart: this issue: 24,000 units; last issue: 23,000 units; similar issue last year: 23,000 units.

Asistance in preparing this column provided by Teresa Agudera in Mexico City

STAGE SCORES

(Continued from page 36)

along, there was no (original orchestration) recording of the number in existence."

Yap has dozens of new projects in the works. He is doing the complete canon of Frank Loesser, including a production of "The Most Happy Fella" and a recording by Loesser's "Pleasures And Palaces," that never made it to Broadway.

Even in England, where studio costs are much less than in the U.S., budgets can run from \$100,000 to \$200,000. That is "The Most Happy Fella" project that set a new high of \$200,000, largely because its structure as originally presented was that of an opera. Yap says that Loesser's daughter, Emily will be part of every Loesser recording as the soprano lead.

The recent release of *Well and Ira Gershwin's "Lady In The Dark"* is the third in a series of recordings of scores whose melodies are by Well. The controversial Well's birth in this year 2000, Yap says plans are in the works for "two major recordings" in association with the Kurt Weill Foundation.

Future recordings include "Finian's Rainbow," "Funny Girl," "Meet Me In St. Louis," and "JHM's Pinup" with the D'Oyle Carte Opera Company, whose performances appear on all of Yap's Gilbert and Sullivan projects.

For Yap's latest "Original Masterworks," he has recorded a new cast for the classic 1862 "With a Wonderful Town," which has a score by Leonard Bernstein and Betty Comden and Adolph Green. Its star, Luke, is currently playing Maria in a Broadway revival of "The Sound Of Music."

U.K.'S MO' WAX INKS JOINT VENTURE WITH XL

(Continued from page 6)

functions, as well as its extensive distribution, marketing, and licensing arm. They view their partnership between Mo' Wax, XL, and Beggars Banquet as representing a new phase for all involved. (Questions pertaining to the financial aspects of the deal went unanswered.)

"Basically," says Russell, "we'll take care of the noncreative side of things. Since we have approximately 35 deals internationally, we'll definitely be profitably with licensing. And we'll be creating the U.S. distribution, thus creating a world in that we will finance acts on an artist-by-artist basis—just as we do with XL artists." (Prodigy is signed to Maverick, Stroke to Interscope.)

There does appear to be one major downfall, though. Mo' Wax's acts that are currently signed to PolyGram worldwide will most likely remain with the major, and that includes taste-makers like DJ Shadow, Andrew Weatherall, Money Mark, and U.N.K.L.E.

"We are happy about this," says Finan. "No, but there's not much else we can do. We were hoping for some kind of settle-

ment, but that seems unlikely. It's all about the money."

That said, Mo' Wax is in negotiations with several artists. Confirmed releases for early next year include albums from San Francisco-based hip-hop act Blackalicious and Jurassic 5 DJ Cut Chemist. The label will also

describe "Spectrum," which Finan describes as a compilation of "some of our artists."

Such recent signings please

Martin Mills, chairman of Beggar's Banquet, whose stable of labels is growing in addition to XL, Beggars Banquet, and Mo' Wax—4AD, Too Pure, Mantra, and Willis.

Mills looks forward to working with the artists Mo' Wax will bring in via Beggars' independent relationships around the world. Of course, he also believes that the independent sector is further strengthened by Lavelle and

Finan's timely return. "I think Steve bring Mo' Wax into the Beggars Banquet family of labels is very exciting," Mills says. "What's so great about these labels is that they are able to draw on our strong support structure. We work closely together and can help each other. But at the same time, we have no set formula, which I guess gets back to the independent way of doing things."

MUSIC/VID INDUSTRY VET BILL GALLAGHER DIES

(Continued from page 4)

distribution and marketing," says industry veteran Cy Leslie, former chairman of MGM/U.A. Home Entertainment. "Bill was the ideal choice to come aboard. I had known him from the days when I had the rackjobbing company Pickwick, and Columbia was our biggest account."

When he appeared at MGM/U.A. for his meetings, he came off as a performing personality or coach, inspiring everyone to work with him. He was very wise, I was extraordinarily fond of him."

Gallagher served on a number

of industry organizations and was the recipient of several industry honors. As head of Famous Music, Gallagher was a board member of performance right society ASCAP. He also served on the boards of the Recording Industry Assn. of America and the Country Music Assn.

He also was on the advisory committee of the Video Software Dealers Assn.

His honors included "Music Man of the Decade" from the National Assn. of Recording Merchandisers and the Ed Wynn Humanitarian

Award, named for the vaudeville/radio/TV star.

Gallagher, who was born in Scranton, is survived by two sons, William P. and Martin P.; two daughters, Mary Kevin and Catherine; and five grandchildren. His wife, Mary, died in 1988. A funeral service was to be held Nov. 19 at St. Gregory's Church in Clifton, New Jersey.

In lieu of flowers, the Gallagher family has requested that donations be made to the T.J. Martell Foundation, 6 W. 57th St., New York, N.Y. 10019.

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Asia's Channel V Gears Up For New Initiative

Under New Director, Music Network Plans Revamps To Hold Court Against MTV

BY ANN TSANG

HONG KONG.—In Asia, the music industry is set to reap the dividends of a new round in the battle for viewers of music TV.

A new level of competition between Channel V and MTV here means more opportunities for both international and domestic repertoire and more aggressive marketing of both.

The new intensity in the market is being fuelled by Channel V managing director Steve Smith. After almost three months in the job, he is preparing to make major changes to his station, which is distributed through Rupert Murdoch's STAR TV platform. Those changes are specifically aimed at strengthening its position in the marketplace. The former head of the now-closed MGM Gold movie channel, Smith is quick to acknowledge the market competition this change creates.

"When I walked into this job, I immediately realized that we were in a real dogfight with our primary competitor, MTV, especially in India, where we're now completely neck-and-neck," he says. "From a consumer point of view, if you cover up the bugs, you can't tell which channel you're watching."

In India, Channel V and MTV have both harnessed close to 9 million subscribers. In terms of ratings, that works out to each having a share of approximately 15%.

"We could probably survive on a 1% share if they really operate efficiently, but it's difficult to make money on that kind of share in India today," notes Smith.

Smith's key issues include an impending change in the ownership

structure for Channel V, an extensive identity overhaul, major programming restructuring, and the further development of separate feeds for Taiwan and mainland China.

Negotiations are close to completion that will see parent STAR TV increase its share of the channel from 50% to 60%, which means taking back equity from Warner Music and BMG, which will retain 6% each, compared with the 12.5% each currently holds.

Other label partners, EMI and Sony Music, are expected to increase their equity stakes in the channel from 12.5% to about 14%. The shareholding figures are subject to adjustment in accordance with capital input over a two-year period from each partner. With this restructuring will come a reported additional overall investment of \$85 million. It is understood that the new STAR TV will have advertising costs stand at about \$30 million, with an average advertising revenue of approximately \$25 million.

"As a channel, we have been going through a real soul-searching period since I started," says Smith.

"MTV has basically caught up with us, and we're in a dead heat. We're both taking the same revenue, and our cost structure is probably not that different, other than the fact that they've probably outspent us by 10-to-1 on promotion over the last year."

Smith has concluded that the channel's current modus operandi is not an option in terms of its future success.

"I think what is pretty clear for us is that we have to get very bold and get back to what we originally were, which was a channel that was cutting-edge, different, and generated

(Continued on page 44)



ERIK TOUZMOHAMED

MOSCOW.—Warney/Chappell Music has inked a deal with a Russian publisher, Soyuz Music Publishing, to set up a Russian Warner/Chappell affiliate.

Warner/Chappell Music Russia Ltd. is to be registered by the end of this month. Jérôme Grunewald, head of Warner/Chappell Music in Germany, who will oversee Russian operations, has already informed Russian authors' body RAO that all copyrights will be registered under that name.

However, it is doubtful the company will receive royalty income in the near future. "Under the current law, manufacturers' payments, RAO pays foreign owners only once a year. RAO has announced that it plans to collect about \$2 million for the bulk of foreign repertoire in 1998."

RAO makes its payments in rubles, and its \$2 million figure is based on a rate of six rubles to the dollar. However, the Russian economic collapse of 1998 took the ruble to 20 per dollar. The currency is now about 16 to the dollar.

The situation is further aggravated by the fact that RAO has its accounts in the Rossini Kredit bank, formerly one of the top 10 Russian banking institutions. The bank has now collapsed, taking its clients' debts with it.

These factors combine to make observers here question whether RAO is capable of making payments of any sort. Warner/Chappell Russia is in the process of registering 1.2 million titles here. The company says its catalog represents about 28% of all

titles it has ever recorded. The catalog is available without VAT (value-added tax).

Warner/Chappell's new company also faces another financial challenge. Boris Tzigman, head of EMI Music Publishing Russia, notes that "RAO pays us royalties without VAT (value-added tax)."

Alexei Saffrin, who has been appointed managing director of Warner/Chappell Russia, says, "According to the Russian Law on Authors' and Neighboring Rights, authors are freed from paying taxes on royalties, but when a non-VAT paid from RAO comes to our account, we have to pay a 20% VAT on it."

"Currently, we are trying to convince our head office to break the pattern of VAT we're paying to RAO's solicitors and find an exception for RAO, at least for mechanical royalties, and manage rights and sell licenses directly without the intermediary of RAO."

Saffrin continues, "We can make users transfer to us royalties with VAT paid on it, and we have both [Western] currency and ruble accounts, so we will not lose our authors' money on rate fluctuations and conversions."

Saffrin adds, "All in all, the losses from all of these transactions will almost reach 30%–40% in VAT and other taxes and commissions when we receive ruble payments, get them converted, and send them to our German company."

Fabrizio Intra, managing director of Sony Music Italy's Epic

MTV Italy Seen Making Strides In Its 1st Year

BY MARK DEZZANI

MILAN.—The choice of this city as the venue for the fifth annual MTV Europe Music Awards Nov. 12 underlines the growing importance of MTV Italy, which launched as a national 24-hour-day terrestrial service just over a year ago.

Two years ago, MTV Europe split into four autonomous regions, with separate services for the U.K. and Ireland, and for the Germany/ Switzerland/Austria (GSA) region; a "Northern" feed for Scandinavia, Benelux, France, and Spain; and a new MTV South region covering just Italy.

In September 1997, MTV Italy re-launched as a 24-hour-a-day, free-to-air service via its own commercial TV network Rete A.

According to MTV and local record company executives, the change has made a difference in the music channel's reach and its impact on record buyers. Bill Roedy, president of MTV Networks International, says MTV Italy is among the top performers of any MTV regional service.

"In one year it has made tremendous progress. [Sales are] 100% up on last year, and according to our own research, viewing is among the highest rated among our regional services," says Roedy. He adds that research results are available for internal use only.

WEA Italy managing director Massimo Giuliano says MTV Italy has provided an essential promotional outlet missing on Italian TV since domestic music channel Venetia music changed from music-only programming in 1995.

"Today, there is promotional space to break new artists, such as Morechella and Shola Ama, who have both sold platinum [100,000 copies] of their debut albums," Giuliano says.

"This would have been impossible without MTV, which works as well for establishing domestic artists such as our signings Sottotonio [a rap act] and singer Nek, whose breakthrough international success was helped by total support from MTV."

Fabrizio Intra, managing director of Sony Music Italy's Epic

Schlager Sees Boom On-Air, At Retail

BY WOLFGANG SPANR

HAMBURG.—Germany's retailers, labels, and broadcasters are seeing a renaissance in the market for German schlager as the simple, sing-along music is

embraced by a new generation. Clubs are holding sing-along parties, while a schlager "rave" on the streets of Hamburg attracted more than 30,000 people this summer.

Radio stations such as WDR 4 Cologne and NDR 1 Kiel are achieving high ratings with schlager programs. At the same time, schlager TV shows, including "ZDF-Hitpa-

rade," "Musik Fur Millionen" (Music For Millions), "Musik Liegt In Der Luft" (Music Is In The Air), and "Hitparade Der Volksmusik" (Whatever Is Looking For Love).

His tour, with 50 arena dates and 15 open-air appearances, was sold out. BMG's Wolfgang Petry has hit No. 1 on the album chart with his new release, "Einfach Gell" (Simply Great),

selling more than 500,000 units. Along with his tour album, "Alle" (Everything), and first, "Ne Genu" ("Never Enough"), these three titles have achieved total sales of more than 3.5 million units, says the

(Continued on page 56)



URBAN



Schlager Bio

label. "Hitparade" (Hitparade) has sold more than 250,000 copies, according to the label, hitting No. 3 on the album chart. Dieter Thomas Kuhn has also been enjoying great success. The WEA artist puts his own humorous spin on German schlager

Alfa, Pioneer Announce Staff Cuts

BY STEVE McCLEURE

TOKYO—Further evidence of the impact Japan's current recession is having on the music industry here has arrived with announcements of staff reductions by two Tokyo-based labels.

Alfa Music Inc., confronted with declining sales, announced that it is laying off its 17 remaining employees as of Nov. 30. The label was taken over in 1994 by Kay Music Publishing, which reorganized Alfa and concentrated on promoting jazz and domestic catalog products by such artists as singer-songwriter Yumi Arai (now Yumi Matsutoya), techno-pop pioneer

Yellow Magic Orchestra, and jazz fusion group Caspian.

The label's current distribution agreement with Toshiba-EMI will end in December. Alfa spokesman Koki Suga says the company has not yet decided what distributor will handle its product after that date and emphasizes that Alfa will continue to operate with a skeleton staff from its parent company to handle accounting and copyright-related matters.

Alfa's March-September sales totalled 350 million yen (\$29 million), compared with 400 million yen (\$3.3 million) in March-September 1997.

Pioneer LDC, the software arm of hardware manufacturer Pioneer Electronic Corp., is the latest Japanese label to announce the introduction of an early-retirement policy. A company source confirms that older employees are being asked to leave the company in return for cash payments. He refuses to comment on reports that as many as 100 of Pioneer LDC's 230 employees will be asked to leave, but stresses that no one will be forced to leave the company. Earlier this year, Pioneer LDC lost its biggest-selling artist, female vocalist Tomomi Kahala, to Warner Music Japan.

3 Japanese Record Cos. To Limit Retail-Pricing

BY STEVE McCLEURE

TOKYO—Three Japanese record companies have dealt the country's controversial resale price maintenance system a major blow by shortening the period in which they will set retail prices.

The price maintenance system enables Japanese labels to set the retail price of domestically pressed products, including import-for-export repertoire, for two years from the release date. It also applies to books and magazines.

Now three labels are voluntarily curbing their involvement in the system: Toshiba-EMI, Sony Music Entertainment (Japan), and Nippon Columbia. Their combined share of the Japanese prerecorded music

market is about 30%.

On Nov. 1, Toshiba-EMI cut the set-price period for all singles from two years to one year. On Jan. 21, Sony and affiliated company Antares Records will reduce the set-price period for all singles and foreign-repertoire albums from two years to one month. The policy will be extended to classical albums as of Feb. 20.

"It's still premature to introduce the new system for domestic albums," says a Sony spokesman. "It would have too much impact on the market, and we don't want to create any confusion."

Nippon Columbia will shorten the fixed-price period on all singles to one year starting Jan. 21. The label

will continue to set album prices for two years from their release date.

The labels' moves come in the wake of a report released earlier this year by the Japanese government's Fair Trade Com mission (FTC). The report found that while there are compelling reasons to abolish the system, such as the need to increase competition, its implementation could cause problems (Billboard, Feb. 21).

More time is needed to study the effects of doing away with the system, known as *saikan* in Japanese, the FTC concluded.

While granting the system a reprieve, the FTC urged the music and publishing industries to be more flexible in applying *saikan*.

MTV ITALY SEEN MAKING STRIDES IN ITS 1ST YEAR

(Continued from preceding page)

label, saw his domestic signing Bluvirgo win the regional MTV Select Award for its South region. Says Intra, "The advantage of MTV is that it takes more risks with new artists than most radio networks."

MTV Italy managing director Antonio Campo dall'Orto says the ability to play a part in breaking acts comes from the regional autonomy the channel has. He cites a new alternative music program, "Alt MTV," which MTV South does not have.

MTV Italy's general director Luca De Gennaro says that regional autonomy means that apart from five "network priorities"—videoclips of new international releases each week—he has complete freedom to select the playlists.

"We have a mandate to break new artists, select releases with videos that have high production and creative values, and to operate as a domestic Italian channel," explains De Gennaro. "There is no fixed ratio for local or international releases, the only selection criteria being the quality of the song and video and its suitability for our target audience. Italian repertoire tends to vary from between 30% and 50% of our total playlist."

Before the 24-hour deal with the Rete A network, MTV had struggled to have a meaningful influence in the Italian market. The Italian operation

started up six years ago, with relays several hours each afternoon on a patchwork of local and regional TV stations. TC1-owned video-request channel the Box launched with a similar arrangement a year ago in Italy. Last year, Match Music launched a 24-hour-a-day channel via digital satellite in 50/50 partnership with France's CMC.

Campo dall'Orto says, "Match Music has limited distribution via a network of local stations. It is a different type of program to the Box and its distribution. Before our network deal with Rete A, we had the same sort of distribution and found it difficult to generate significant viewing figures. Our real competitors are TM2C, which is a youth network with a lot of music programming."

National terrestrial TV network TM2C is Telemontecarlo Italy's second national network and was formerly the music channel Videomusic prior to its acquisition by TMC Italy in 1995. Immediately after its launch, TM2C that acquired a catalog of films, series, and music targeted at young people. In the past year, TM2C has again increased its music programming and videoclip content.

MTV Italy commissioned two pieces of research to measure domestic viewing during the MTV

Europe Music Awards. A survey by Auditel gave it a 17% share in the targeted 15- to 24-year-old audience in Italy, with 5 million young viewers during the show.

MTV's own survey by the Abacus market research company, using a sample of 100,000 interviews during the show, reported a 6% share among all viewers in Italy, with an average audience of 1.59 million viewers during the show.

Key awards were voted on by viewers in MTV Europe's four regions.

Regionals and new artists (Latin America and new artists for "Ray Of Light"), and two awards each went to Spice Girls (group, new pop act) and Natalie Imbruglia (breakthrough song for "Torn").

Further awards at the show went to Robbie Williams (male act), Aerosmith (rock act), Beastie Boys (rap act), Prodigy (dance act), and Massive Attack (video for "Teardrop").

Regional Select Awards went to Five (U.K. and Ireland), Franka P. (Prodigy), and D. (GSA), Eagle Eye Cherry (Norway), and Bluetones (MTV South/Ireland).

MTV's social conscience award, called Free Your Mind, went to the Belgrade, Serbia-based independent radio station Radio B-92, which is constantly under the threat of censorship and closure from the government.

newsline...

THE TRADE VALUE OF U.K. RECORD shipments fell by 6.6% to 227.3 million pounds (\$377.3 million) in the third quarter of this year compared with the same period a year ago, according to the British Phonographic Industry (BPI). Album shipments were down 1.4% in volume to just under 44 million units, for a trade value of 197.2 million pounds (\$273 million), 0.6% lower, while singles shipments plummeted 18.7% to 19.8 million units, worth just over 30 million pounds (\$50 million)—a drop of 33.2% from the 1997 figure. Best-selling albums included the Corrs' "Talk On Corners" (EastWest), Boyzone's "Where We Belong" (Polydor), and Robbie Williams' "Life Thru A Lens" (Chrysalis/EMI). The BPI says that in the third quarter of 1997, Elton John's record-breaking "Candle In The Wind 1997" single boosted U.K. sales by approximately 14 million pounds and that this year's July-September sales "suffered rather unfairly by comparison." It adds that "Candle" also inflated the average unit price of CD and cassette singles—both of which are now some 20% lower than last year.

MARK SOLOMONS

UK-BASED CUSTOM COMPILATION company Razzorcuts was at press time due to float 35% of its stock on OFEX, the unregulated market of London's stock exchange, to raise as much as 600,000 pounds (\$906,000) for expansion. The offer, which is open until Dec. 16, is valued to provide the company at as much as 3.5 million pounds (\$5.8 million). Razzorcuts, which was launched last month, allows customers to select tracks by mail, phone, or Internet and put his or her own title on the disc and sleeve, with delivery by mail within five days. The company has secured access to the Castle Communications catalog, as well as those of budget label Naxos and soundtrack specialist Silva Screen, and is in talks with other copyright holders. The company specifies in the direct marketing of film and television selections; it has secured a joint venture with Blockhouse in the U.K. to market custom soundtrack compilations via the video retailer's monthly magazine, and is negotiating other similar deals, including one with a major airline.

MARK SOLOMONS



BRITISH RETAIL GROUP KINGFISHER has appointed Richard Green managing director of U.K. independent video and music distributor VCI, following its recently completed 46.8 million pound (\$78.2 million) acquisition of the company. He was commercial director of Kingfisher subsidiary Entertainment U.K. (EUK), distributor for Kingfisher's 800-store Woolworths chain, Britain's biggest entertainment retailer, and now VCI's parent. VCI chairman Michael Grade, formerly chief executive of Channel 4, has resigned in the wake of the "Turner" buyout to be replaced by EUK chairman Roger Moore. In future of former VCI chairman Peter Stack, execs and managing director Ivan Danilevitch remain uncertain. Green says that while neither now has an executive role, they both remain on the board. "We are still assessing what role they might have in the future," he says. Peter Stack, managing director of the MCI music division, will continue in his post, according to Green.

SAM ANDREWS

LOCAL BAND JARABE DE PALO topped the 45th Premios Ondas ceremony, held Nov. 12 in Barcelona, Spain, taking awards for best album ("Depende") and best video ("La Flaca"). Alcaraz Sanz won best song for "Corazón Partío"; the best group was Eila Balla Sola. Other winners were Cuba's Compay Segundo (Latin artists) and La Orquesta Vallenata Von Gogh (best new group). Mexico's controversial rap/rock band Molotov and Mexican-based Cuban Francisco Céspedes shared the prize for best new Latin artist. Awards also went to Mike Oldfield, singer-songwriter Joaquin Sabina, and flamenco singer Antonio Fernández Diaz.

ROLAND LLEWELLYN

UK. ENTERTAINMENT GROUP CAPITAL RADION announced an 8% rise in tax profit for the year that ended Sept. 30 to 37.5 million pounds (\$62.4 million). The group's revenue was up 0.6%, at 117.2 million pounds (\$194.6 million). Capital-backed label Wildstar, a joint venture with compilation specialist Telstar, contributed to the improved performance. During the financial year, the label—whose roster includes blue-eyed soul singer Conner Reeves and R&B vocalist Lutricia McNeal—had seven top 20 singles in the U.K., selling a total of more than 1 million units, according to the company.

MIKE McGEEVER

HMV IS ON THE MOVE IN AUSTRALIA, opening its 25th store Down Under in Sydney the weekend of Nov. 14-15. The retailer also has plans to open outlets Down Under. In Melbourne's boutique strip Chapel Street, and in March in Carindale in Brisbane. Jazz trumpeter James Morrison cut the ribbon to the 3,200-square-foot store at the Chatswood Chase complex in Sydney, before playing a set to a crowd of 500. Flutist Jane Ritter, DJ Josh Abramson, and rock band Sister Madly also performed. An in-store appearance by Jennifer Paige Nov. 15 drew another 500, according to marketing manager Damian Devine.

CHRISTIE ELIEZIER

HITS OF THE WORLD

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JAPAN (Orpheus Publications Inc.) 11/23/98

THIS LAST WEEK	SINGLES
1 NEW	NEW SHOW TIME VS. RAY HAN
2 NEW	BOKU WA KOKONI BIRU MASAYOSHI YAMAZAKI
3 NEW	ONE DAY KANNA TAKI SHIN'S FACTORY
4 NEW	KARAPPYO YUZU SHIN'S & CO
5 NEW	ALL MY TRUE LOVE SPEED IMPACT
6 NEW	DISCOGRAPHY 1998 1985-1998
7 NEW	IN FOREST/LASA (UNPLUGGED) LA CRYMA
8 NEW	CHRISTIANE HUBERT ROUND HOUND WITH SPREAD BEAVER
9 NEW	CUCKOO BIRDS VETTER
10 NEW	LOVE YOU NANASE AKIWA SINGING ERIE
11 UMI TO ANATA NO MONOGATARI RE KA MIKI	UMI TO ANATA NO MONOGATARI RE KA MIKI
12 NEW	PEACHY MASAHARU FUJIKAWA JAPAN
13 NEW	ALL NIGHT LONG ALM SUZUKI
14 NEW	SHOGUN BIRDS VETTER
15 NEW	THUNDERBIRD TM REVOLUTION AND HIS RECORDS
16 NEW	LOVE OF LIFE GLORE AND PAUL
17 NEW	RELAX JAPAN
18 NEW	FORBIDDEN LOVER L'ARC-EN- CIEL NODOR SHUN
19 NEW	NEPTUNE BIRDS VETTER
20 NEW	SA TO YA HA RA GLOE AND PAUL

ALBUMS

1	TUNI MATERIALE RYUJI MUSU HIRU MITSUTOSHI
2	CONTRAST THE BEST OF VINTAGE 1998
3	KONAMI HIRAKO HIRAKO KONAMI THE BEST LOVE HISTORIES
4	3 CELTIC STARS THESE ARE SPECIAL TIMES ERIC
5	SOUTHERN ALL STARS SAKURA
6	NDIRYUKA MAKHARA LISTEN TO THE MUSIC
7	6 THE BEST OF 1980-1990 B-SIDES HER
8	9 BIZ THE BEST TREASURE ROOM RECORDS
9	5 MIYUKI NAKAJIMA DAIGINMON FON COLUMBIA
10	11 KIKURO NAGARADA KURONOMON FACTORY
11	14 LAURYN HILL THE MISCELEGATION OF LAURYN
12	7 ALANS MORISSETTE SUPPOSED FORMER INFATUATION
13	10 SONGS OF RHYTHM AND POLICE MECHY
14	12 DASIS THE MASTERPLAN ERIC
15	15 AEROSMITH A LITTLE SOUTH OF SANITY UNIVERSAL
16	17 ROUGH SOUP MERCURY
17	18 ROUGH SOUP THE BEST OF YUMI ARAI
18	19 VARIOUS ARTISTS WE LOVE MICKY-HAPPY
19	20 VARIOUS ARTISTS DANCEMANIA EXTRA EQUINOX
20	21 YO-YO MA YO-YO PLAYS PIAZZOLLA, BACH

CANADA (Globe & Mail) 11/28/98

THIS LAST WEEK	SINGLES
1	CANOLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN
2	THANK U ALANS MORISSETTE MARENKA/NARHAR
3	SWEETEST THING U2
4	6 SUNSHINE WONDERFUL SKY ERIC
5	RECALLING U2
6	5 MUSIC SOUNDS BETTER WITH YOU (IMPORT)
7	2 SWEETEST THING (PART 2) U2
8	10 IF YOU CALD MY MIND STARS ON 54- ULTRA HATTI ALEX & JOCELYN ENQUETE TOMATI
9	NEW MUSIC SOUNDS BETTER WITH YOU STARDUST
10	7 THE BOY IS MINE BRANDY & MONICA
11	8 THE KING OF GOODIE MADONNA
12	WESTHOKE TZ GENE
13	12 MY SONGS OF RHYTHM AND POLICE MECHY
14	15 THE FIRST NIGHT MONICA
15	16 TOUCH IT MONICA/UNIVERSAL
16	17 HOW TO BE A WOMAN LAURYN HILL FEATURING REEDMAN UNIVERSAL
17	20 MAKE IT HOT NICKELZ DIZTASTHETIC
18	19 ONE DANCE LAURYN HILL
19	20 ONE WEEK BARENDALE LADIES REMINISCER
20	RE LAURYN HILL THE MISCELEGATION OF LAURYN HILL

1	3 CELINE DION THESE ARE SPECIAL TIMES 100 MUSCRAFT
2	2 ALANS MORISSETTE SUPPOSED FORMER INFATUATION JUNICE MARENKA/NARHAR
3	NEW VARIOUS ARTISTS MULCHANDA 1998 BINGO
4	5 THE REST OF 1980-1990 PLATEAU B-SIDES ISLAND
5	6 PHIL COLLINS HITS ATOMICALLY
6	7 DURAN DURAN THE BEST OF DURAN DURAN
7	10 LAURYN HILL THE MISCELEGATION OF LAURYN HILL HILL RHYTHM
8	11 SOUNDTRACK NOTRE DAME DE PARIS SELECT STREET
9	12 GEORGE MICHAEL LADIES & GENTLEMEN THE BEST OF 1980-1990 PLATEAU B-SIDES
10	13 VARIOUS ARTISTS PUPA DANCE NO 3 PHARAOH
11	14 NEW SPICE GIRLS BORN TO WIN
12	15 NEW RUSSEL THOMAS THE ARTMENTHAWNA
13	16 JAY Z VOL. 2... HORN KNOCK LIFE NO FELLIED
14	17 JAY Z VOL. 2... HORN KNOCK LIFE NO FELLIED
15	18 NEW DURAN DURAN BORNROCKA
16	19 NEW SPICE GIRLS BORN TO WIN
17	20 NEW GOS DO GO DOLLS CRUSH OUT THE GIRL WHIRES
18	6 BECK MUTATIONS DISGORGEMENTAL
19	10 VARIOUS ARTISTS M.C. MARIO DANCE 2001 100TH ANNIVERSARY

Hits of the World is compiled at Billboard/London by Dominic Price, Alison Smith and Ben Roberts. Contact 44-171-323-6686, fax 44-171-323-2314/2316.

GERMANY (Media Control) 11/17/98

THIS LAST WEEK	SINGLES
1	FLUGEN IN BAUCH OLIVER HAGENHAGEN
2	NEBELHEU CHEF HUA
3	NO MATTER WHAT BOYZONE ALEXIS
4	ONCE UPON A TIME DOWN LOW KATWIENSHOFF
5	NEW IF YOU BELIEVE SASHA WEA
6	THE POWER OF GODDESS MADONNA
7	LOVE IS A JOURNEY GEORGE MICHAEL
8	IMMORTALITY CELIA DION FEAT. THE BEE GEES
9	PROTECT YOUR MIND OJ SAJAK & FRIENDS
10	DEAR JESUS THE BEE GEES
11	LORDS OF THE BOARDERS GAVIN APES
12	HEAVENLY HOPDODDY VON
13	NEW HEARTBEAT/TRAJEDY STEPS JAH
14	THE BARTENDER AND THE THIEF STEREOFONIC
15	WOULD YOU TOUCH & GO V2
16	GET DOWN ON IT DURAN DURAN
17	I DON'T WANT TO MISS A THING AEROSMITH
18	FALLING IN LOVE AGAIN EAGLE-EYE CHERRY
19	ANOTHER ONE BITES THE DUST QUEEN FEATURING FREDDIE MERCURY
20	WORLD'S A FAIR PLACE JAH & PHARAOH

GERMANY (Bachler) 11/17/98

THIS LAST WEEK	ALBUMS
1	THE BEST OF 1980-1990 B-SIDES HER
2	ALANS MORISSETTE SUPPOSED FORMER INFATUATION JUNICE MARENKA/NARHAR
3	NEW KARAPPYO YUZU SHIN'S & CO
4	THE REST OF 1980-1990 PLATEAU B-SIDES ISLAND
5	PHIL COLLINS HITS ATOMICALLY
6	LAURYN HILL THE MISCELEGATION OF LAURYN HILL HILL RHYTHM
7	10 NEW SPICE GIRLS BORN TO WIN
8	11 NEW RUSSEL THOMAS THE ARTMENTHAWNA
9	12 JAY Z VOL. 2... HORN KNOCK LIFE NO FELLIED
10	13 DURAN DURAN BORNROCKA
11	14 NEW SPICE GIRLS BORN TO WIN
12	15 NEW GOS DO GO DOLLS CRUSH OUT THE GIRL WHIRES
13	16 BECK MUTATIONS DISGORGEMENTAL
14	17 JAY Z VOL. 2... HORN KNOCK LIFE NO FELLIED
15	18 NEW DURAN DURAN BORNROCKA
16	19 NEW SPICE GIRLS BORN TO WIN
17	20 NEW VARIOUS ARTISTS M.C. MARIO DANCE 2001 100TH ANNIVERSARY

U.K. (ChartTrack) 11/6/98

THIS LAST WEEK	SINGLES
1	BELOVED SHERI
2	IF YOU BUT THIS RECORD THE TAMPERER FEATURING MAYA
3	LOVE IS A JOURNEY DURAN DURAN
4	HEARTBEAT/TRAJEDY STEPS JAH
5	NEW THE BARTENDER AND THE THIEF STEREOFONIC
6	WOULD YOU TOUCH & GO V2
7	GET DOWN ON IT DURAN DURAN
8	I DON'T WANT TO MISS A THING AEROSMITH
9	FALLING IN LOVE AGAIN EAGLE-EYE CHERRY
10	ANOTHER ONE BITES THE DUST QUEEN FEATURING FREDDIE MERCURY
11	WORLD'S A FAIR PLACE JAH & PHARAOH
12	WORLD'S A FAIR PLACE JAH & PHARAOH
13	WORLD'S A FAIR PLACE JAH & PHARAOH
14	WORLD'S A FAIR PLACE JAH & PHARAOH
15	WORLD'S A FAIR PLACE JAH & PHARAOH
16	WORLD'S A FAIR PLACE JAH & PHARAOH
17	WORLD'S A FAIR PLACE JAH & PHARAOH
18	WORLD'S A FAIR PLACE JAH & PHARAOH
19	WORLD'S A FAIR PLACE JAH & PHARAOH
20	WORLD'S A FAIR PLACE JAH & PHARAOH

U.K. (ChartTrack) 11/13/98

THIS LAST WEEK	ALBUMS
1	THE BEST OF 1980-1990 B-SIDES HER
2	ALANS MORISSETTE SUPPOSED FORMER INFATUATION JUNICE MARENKA/NARHAR
3	NEW KARAPPYO YUZU SHIN'S & CO
4	THE REST OF 1980-1990 PLATEAU B-SIDES ISLAND
5	PHIL COLLINS HITS ATOMICALLY
6	LAURYN HILL THE MISCELEGATION OF LAURYN HILL HILL RHYTHM
7	10 NEW SPICE GIRLS BORN TO WIN
8	11 NEW RUSSEL THOMAS THE ARTMENTHAWNA
9	12 JAY Z VOL. 2... HORN KNOCK LIFE NO FELLIED
10	13 DURAN DURAN BORNROCKA
11	14 NEW SPICE GIRLS BORN TO WIN
12	15 NEW GOS DO GO DOLLS CRUSH OUT THE GIRL WHIRES
13	16 BECK MUTATIONS DISGORGEMENTAL
14	17 JAY Z VOL. 2... HORN KNOCK LIFE NO FELLIED
15	18 NEW DURAN DURAN BORNROCKA
16	19 NEW SPICE GIRLS BORN TO WIN
17	20 NEW VARIOUS ARTISTS M.C. MARIO DANCE 2001 100TH ANNIVERSARY

FRANCE (SNEP/IFPI/Reevo) 11/14/98

THIS LAST WEEK	SINGLES
1	LEONARD LAVOIE & GAROU & PATRICK FIORI
2	CHANTEUR POUR QUI SONT LOIN CHEZ EUX
3	SIMARIN TARIK PEGGY-POLYGRAM
4	THE BOY IS MINE BRANDY & MONICA
5	BROTHER LOUIE ERIC MCKEEEN & FADEL
6	WANT TO SPEND MY LIFETIME LOVING YOU
7	CRUSH JENNIFER PAGE
8	I WANT TO BE SPENDING MY LIFETIME LOVING YOU
9	BYE BYE MENEUK DALMASHY
10	LAURENT CELTON & RAYMOND
11	THIS IS HOW WE PARTY S.O.D.P. (WISDOM)
12	ALAIN KAECES RAGGAZI TARA & FADEL
13	GEAR-UP
14	NEW DOLCE & GABBANA
15	CEST'EAU LA VIE DOC GENEVO & BERNARD TAPI
16	LAURENT CELTON & RAYMOND
17	ARE U READY ORGANIZO MUSICALITY
18	PERSONNE JE SAURAIT POCHE LOVETTE & CAROLE
19	REMEMBER ME SAURAIT POCHE LOVETTE & CAROLE
20	10 NEW GEORGE MICHAEL THE GREATEST HITS 1998

ITALY (Musica & Disciplines) 11/09/98

THIS LAST WEEK	ALBUMS
1	I DON'T WANT TO THING A THING AEROSMITH
2	IRIS GIGI DOLCE REFRENDI
3	LOVE SONGS OF RAYMOND
4	SOLID VOLA VOLA ALIX BRITTI
5	OUTSIDER GEORGE MICHAEL
6	SHOCK NEAR A MUSICAL
7	OUTSIDER GEORGE MICHAEL
8	4 I DON'T WANT TO THING A THING AEROSMITH FEAT. MAYA
9	12 ALANS MORISSETTE MARENKA/NARHAR
10	LOVE SONG X-TREME DANCE FACTORY
11	WE LIKE TO PARTY VANGEROUS THE
12	10 NEW DOLCE & GABBANA PROJECT
13	NEW DOLCE & GABBANA
14	11 NEW DOLCE & GABBANA FEAT. THE OFFSPRING
15	12 NEW DOLCE & GABBANA
16	13 NEW DOLCE & GABBANA FEAT. THE OFFSPRING
17	14 NEW DOLCE & GABBANA FEAT. THE OFFSPRING
18	15 NEW DOLCE & GABBANA FEAT. THE OFFSPRING
19	16 NEW DOLCE & GABBANA FEAT. THE OFFSPRING
20	17 NEW DOLCE & GABBANA FEAT. THE OFFSPRING

ITALY (Musica & Disciplines) 11/16/98

THIS LAST WEEK	ALBUMS
1	THE BEST OF 1980-1990 B-SIDES HER
2	ZUCCHERO SUGAR X-POWER
3	ALANS MORISSETTE SUPPOSED FORMER INFATUATION JUNICE MARENKA/NARHAR
4	THE REST OF 1980-1990 PLATEAU B-SIDES ISLAND
5	DIRE STRAITS SLOW MOIRE SWING--THE VERY BEST OF
6	RENATO ZERO ANORE DOGO DOGO AMORE FOROLIC
7	10 NEW DOLCE & GABBANA
8	11 NEW DOLCE & GABBANA
9	12 NEW DOLCE & GABBANA
10	13 NEW DOLCE & GABBANA
11	14 NEW DOLCE & GABBANA
12	15 NEW DOLCE & GABBANA
13	16 NEW DOLCE & GABBANA
14	17 NEW DOLCE & GABBANA
15	18 NEW DOLCE & GABBANA
16	19 NEW DOLCE & GABBANA
17	20 NEW DOLCE & GABBANA

ITALY (Musica & Disciplines) 11/23/98

THIS LAST WEEK	ALBUMS
1	THE BEST OF 1980-1990 B-SIDES HER
2	ZUCCHERO SUGAR X-POWER
3	ALANS MORISSETTE SUPPOSED FORMER INFATUATION JUNICE MARENKA/NARHAR
4	THE REST OF 1980-1990 PLATEAU B-SIDES ISLAND
5	DIRE STRAITS SLOW MOIRE SWING--THE VERY BEST OF
6	RENATO ZERO ANORE DOGO DOGO AMORE FOROLIC
7	10 NEW DOLCE & GABBANA
8	11 NEW DOLCE & GABBANA
9	12 NEW DOLCE & GABBANA
10	13 NEW DOLCE & GABBANA
11	14 NEW DOLCE & GABBANA
12	15 NEW DOLCE & GABBANA
13	16 NEW DOLCE & GABBANA
14	17 NEW DOLCE & GABBANA
15	18 NEW DOLCE & GABBANA
16	19 NEW DOLCE & GABBANA
17	20 NEW DOLCE & GABBANA

ITALY (Musica & Disciplines) 11/30/98

THIS LAST WEEK	ALBUMS
1	THE BEST OF 1980-1990 B-SIDES HER
2	ZUCCHERO SUGAR X-POWER
3	ALANS MORISSETTE SUPPOSED FORMER INFATUATION JUNICE MARENKA/NARHAR
4	THE REST OF 1980-1990 PLATEAU B-SIDES ISLAND
5	DIRE STRAITS SLOW MOIRE SWING--THE VERY BEST OF
6	RENATO ZERO ANORE DOGO DOGO AMORE FOROLIC
7	10 NEW DOLCE & GABBANA
8	11 NEW DOLCE & GABBANA
9	12 NEW DOLCE & GABBANA
10	13 NEW DOLCE & GABBANA
11	14 NEW DOLCE & GABBANA
12	15 NEW DOLCE & GABBANA
13	16 NEW DOLCE & GABBANA
14	17 NEW DOLCE & GABBANA
15	18 NEW DOLCE & GABBANA
16	19 NEW DOLCE & GABBANA
17	20 NEW DOLCE & GABBANA

ITALY (Musica & Disciplines) 12/07/98

THIS LAST WEEK	ALBUMS
1	THE BEST OF 1980-1990 B-SIDES HER
2	ZUCCHERO SUGAR X-POWER
3	ALANS MORISSETTE SUPPOSED FORMER INFATUATION JUNICE MARENKA/NARHAR
4	THE REST OF 1980-1990 PLATEAU B-SIDES ISLAND
5	DIRE STRAITS SLOW MOIRE SWING--THE VERY BEST OF
6	RENATO ZERO ANORE DOGO DOGO AMORE FOROLIC
7	10 NEW DOLCE & GABBANA
8	11 NEW DOLCE & GABBANA
9	12 NEW DOLCE & GABBANA
10	13 NEW DOLCE & GABBANA
11	14 NEW DOLCE & GABBANA
12	15 NEW DOLCE & GABBANA
13	16 NEW DOLCE & GABBANA
14	17 NEW DOLCE & GABBANA
15	18

HITS OF THE WORLD™

CONTINUED

EUROCHART

11/21/98

MUSIC & MEDIA THIS LAST WEEK

THIS LAST WEEK	SINGLES
1	1 R.E.M. UNFORGIVABLE SINNER
2	2 BIG BIRD WORLD UNHAPPY
3	3 I DON'T WANT TO MISS A THING AEROSMITH
4	4 FLUGZIEG IM BAUCH OLI P. HANNA JIRKO
5	5 SWEETEST THING U2 (RADIOPOLYGRAM)
6	6 BRUCE SPRINGSTEEN CALLING
7	7 OUTSIDER GEORGE MICHAEL
8	8 I DON'T WANT THIS RECORD THE FEATURER
9	9 I'M A LITTLE BIT SHY THE FEATURER
10	10 SWEETEST THING U2 (RADIOPOLYGRAM)

SMARIN TANAKA PODVODNIK

ALBUMS

1 1 THE BEST OF 1980-1990 BILANCIAMENTO

2 1 ALANS MORISSETTE SUPPOSED FORMER INFATUATION JUKEBOX MARENKOVIDEN

3 NEW 2 BRUCE SPRINGSTEEN LADIES & GENTLEMEN TIME

4 5 BEST OF MERCURY

5 6 PHIL COLLINS HITS YASMINA

6 7 DAVIS THE MASTERSPIEL CEDROSITY

7 8 CELINE DION THESE ARE SPECIAL TIMES

8 9 ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU

9 10 CHER BELIEVE MEA

10 11 SWEETEST THING U2 (RADIOPOLYGRAM)

11 12 SWEETEST THING U2 (RADIOPOLYGRAM)

12 13 SWEETEST THING U2 (RADIOPOLYGRAM)

13 14 SWEETEST THING U2 (RADIOPOLYGRAM)

14 15 SWEETEST THING U2 (RADIOPOLYGRAM)

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CHANNEL V GEARS UP FOR NEW INITIATIVE

(Continued from page 40)

versation," he says. "Unprecedented is something that we're striving for, because it has reached a point where we are very formulaic."

Smith also believes that, to date, neither music channel has successfully achieved its target of reaching a true youth market.

One of the results of Smith's research will be major programming changes that will be implemented over the next few months.

"We're going to make the channel much more interesting, more watchable, and more fun," he says. "Part and parcel of the changes will be to focus on our target audience and shade down."

Vs' current ratings reflect a demographic of 15- to 49-year-olds, particularly in India. Smith believes that the channel should be targeting the 12-29 demographic, with the core being 12- to 25-year-olds.

International music will always have a visibility'

"We're going to be talking a lot more to kids and addressing issues that are a lot more kid-oriented," notes Smith. "At the same time, we're going to address adult issues. I think we've been very reluctant in the past to do because of political sensitivities. I believe that there are issues—as we do hone down to a younger demographic audience—we have a responsibility to give information on that are paramount to youth."

Smith says these issues will present the channel in a more positive light, particularly to parents and regulators. "We don't want to preach; we want to offer information."

Smith says that he is receiving strong feedback from the channel's partners on his strategy, and he expects enthusiastic support. The only downside he envisions is a possible short-term dip in ratings, but he believes that will be offset by an increase in promotional spending.

Labels say that they see the value of V and of Smith's initiative.

"Channel V is clearly a valuable marketing tool, and it's good to see new management continuing to run the operation in a way that really pays dividends to the music industry here," says Lachlan Rutherford, senior VP of Warner Music South East Asia. "I hope that people will continue to look at music television broadcasting in a long-term way, because the Asian music industry needs that kind of coverage and variety. Clearly Steve's a broadcasting professional, which is good for an industry."

Vijay Singh, managing director of Sony Music Entertainment India, adds, "Channel V has demonstrated a very positive commitment to the rotation of international music. However, with the likely change in skew toward local programming, it is possible that it will make break-

ing new international acts more difficult."

"International music will always have a visibility, and it is growing rapidly in India," Singh adds. "Non-film music is also an emerging new genre. We look forward to the programming in the coming months continuing to ensure high visibility for both these genres. We've had a very good working relationship with Channel V to date. The channel is doing a great job for music per se in the Indian subcontinent. V's unique strength is its very strong artist orientation, and clearly they've used that strength to their advantage."

Despite Channel V's lowering of its target demographic, it will still need to find ways of accommodating alcohol-free drink sponsors, which to date have contributed significantly to the channel's revenue. Smith says that this can be done by creating particular programming that is clearly skewed more toward the 20-plus age group. He has also determined that many other advertisers are focusing more on the 12-29 demographic, and overall he is looking to expand the channel's advertising base as a result of the new programming.

The cash investment, in addition to financing the channel's net loss, is expected to create a break-even, according to a program spending and related promotions, Smith states that he will be spending funds on the maintenance of separate fees for Taiwan and mainland China.

V operates a digitally encrypted, Taiwan-specific feed and an analog free-to-air feed that runs on a transponder next to STB's Phoenix channel feed; this is advantageous in terms of reach. The Phoenix channel is estimated to have access to 48 million homes in China, with V in approximately 24 million. Smith says that this gives the channel a foundation upon which to build.

In addition to being available through satellite distribution, V is available in 25 countries in a week on 12 local channels, which combined offer a potential 350 million viewers.

Smith says that he will continue to put assets into China with the ultimate objective of creating a separate operation there. One of the first steps in this process will be the relocation in 1999 of one of V's signature awards shows—the Chinese Music Awards—from Taipei, Taiwan, to Shanghai.

The event will be held in February in cooperation with the terrestrial channel Shanghai Oriental TV.

In terms of the channel's influence over regional record sales, Smith says that his only evidence is that he often receives calls from the channel's cooperation with Warner Music in Thailand over the label Michael Learns To Rock, which to date has sold an unprecedented 500,000 units in that country.

Smith says that record companies are also actively seeking input from Channel V. In terms of acts they should be trying to break,

New Hot 100 To Affect 10 Canadian Top 40s

BY LARRY LeBLANC

TORONTO—Ten English-language AC/Pop-style radio stations in two major Canadian markets expect upcoming changes in the Billboard Hot 100 chart methodology to significantly affect their playlists.

Although the Billboard chart is based on U.S. data, its information is used by the Canadian Radio-television and Telecommunications Commission (CRTC) to determine what qualifies as a "hit." This record is used to maintain ratios of "hits" to "non-hits" for stations in the Montreal and Ottawa/Hull markets, which collectively serve an estimated 1.25 million English-language listeners.

According to CRTC rules, only 49%

of the songs on stations' playlists can be hits; the remaining 51% must be non-hit tracks.

The CRTC considers a hit to be any song in the top 40 of the Billboard Hot 100.

In other Canadian markets, only

stations must adhere to the

CRTC's hit/non-hit ratio rules.

The new Hot 100, which will debut in the Dec. 5 issue of Billboard, will continue to determine songs' popularity by meshing sales and airplay data, but it will now include songs that are not available as retail singles. The ratio of airplay to sales is being adjusted to average 40% to 80% radio and 20% airplay. This reflects both the shrinking number of music consumers who buy singles and the increasing amount of radio-only singles.

The new Hot 100 will use a vastly expanded radio panel, with R&B, adult R&B, mainstream rock, triple A rock, and country stations joining the current Hot 100 pool, which includes mainstream top 40, rhythmic top 40, adult 40, adult contemporary, and modern rock stations.

"Records will start to show up [on the Hot 100] when they start having significant airplay," says Geoff Mayfield, Billboard's director of charts.

"Records which would normally high will probably now start in lower positions because we're not waiting for that day the single is in-store."

The top 40 list will become more like an airplay chart.

Several Canadian broadcasters and label reps are worried that, under the new chart, pop records will reach hit status more quickly than they had under the old chart methodology.

"Now with the Hot 100 being more radio-based, songs are going to convert to hit status quicker at these stations," predicts Vel Omazic, director of national promotion/video, Sony Music Entertainment (Canada).

"We're going to be told by [programmers] they can't add a record because it's a hit [as defined by the CRTC]. All the hits are going to get hurt."

David Lipp, director of promotion, Mercury Records Canada, adds, "There's always a reason why a programmer can't play a record. Now being a hit is another reason why they can't."

Jay Lawrence, acting music director at top 40 CKKL (KOOL FM) Ottawa, says top 40, AC, and rock programmers in these two markets will

be scrutinizing the Hot 100 more closely in the future.

"We'll be looking at what is a hit, and perhaps telling labels we don't have room for more hits [on our playlist]," he says. "I have to play 51% non-hits. I can't play more than 49% hits; otherwise, we lose our license."

Ray Scott, music director at top 40 CJFM Montreal, notes that with the Hot 100's previous mix of sales and airplay, and its domination by R&B singles, programmers in these two markets aren't

had to be as vigilant about the Hot 100 rankings.

Furthermore, he says, most programmers in these markets play little R&B music and know that, under the old Hot 100, it took some time for pop records to reach hit status.

Says Scott, "I'll now have to monitor the Hot 100 closer to make sure we're playing enough non-hits."

The CRTC has not announced what it will keep using the Hot 100 as an indicator for the Montreal and Ottawa/Hull markets.

In May 1997, the CRTC redefined its hit rules for stations outside of the Montreal and Ottawa/Hull markets in order to further develop top 40, hit-oriented AC, and country formats on FM radio in Canada.

Under the new regulations, only recordings that charted in the top 40 of the Canadian or Billboard charts through Dec. 31, 1998, are considered "hits" by the CRTC for Canadian broadcasters outside of the Montreal and Ottawa/Hull markets.

The benefit of the new regulations has been that Canadian FM stations have been able to maximize the use of post-1980 and current hits within their formats.

The new hit rules, however, did not apply to oldies stations or the Eng-

lish-language stations operating in the Montreal and Ottawa/Hull markets.

In those markets, English- and French-language stations compete directly with each other. Noting that a significant number of French-speaking listeners were already tuning to English-language radio in those markets, Quebec-based French-language broadcasters successfully argued that they would lose even more listeners if the hit policy for English-language Montreal and Ottawa/Hull stations were unchanged. Since 1991, French-language FM stations have been exempt from the ratio rules of hits and non-hits.

"A lot of French stations were playing English hits in prime time, and [French broadcasters] didn't want us having an edge in that area," says Gary Slaght, president/CEO of Standard Radio Inc. "English-language broadcasters [with vested interests in Montreal and Ottawa] weren't happy with [the continued hit restriction], but we felt it was a compromise we had to make to get rid of it elsewhere."

Information on how many French-language listeners are tuning in to the English-language stations in the Montreal and Ottawa/Hull markets is unavailable.

In preparation for the pending Hot 100 chart changes, several record label executives and broadcasters have been examining a Hot 100 test chart based on the new methodology.

"If we converted to the new system today, we're playing 11 songs [previously] considered non-hits which would now be considered hits," says Scott.

Adds Lawrence, "With more airplay [sources] now being factored in, there are eight or nine records—including those by Jennifer Paige, Sheryl Crow, Third Eye Blind, Madonna, Eagle-Eye Cherry, Jewel, and the Goo Goo Dolls—on the test chart but not on the regular chart."

FM 'Hit' Rules Arose For AM Support

TORONTO—The Canadian government's FM "hit" rules were born from several measures implemented in 1976 to ensure that music programming on FM stations in Canada compensated rather than imitated AM.

In addition to requiring FM stations to restrict their use of hits to less than 50% of popular music broadcast each week, the regulations stipulated that selections could not be repeated more than 18 times per week. With these measures, the Canadian Radio-television and Telecommunications Commission (CRTC) sought to slow the erosion of AM radio while helping independent FM stations stay commercially viable.

From 1976 to 1991, the basic FM regulations were unchanged, effectively preventing FM stations from airing much high hit music.

In 1991, the CRTC streamlined its FM radio regulations. Canadian recordings were excluded from its hit policy, and the 49% limit on hits for

LARRY LeBLANC

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Update

CALENDAR

NOVEMBER

Nov. 22, **Billboard's 12th Annual Y-100 Wing Ding**, benefiting the Sun-Sentinel Children's Fund, Circle Park, Miami, 305-770-2634

Nov. 23, **Melodies And Memories Concert**, benefiting the Lauri Strauss Leinenweber Foundation, Carnegie Hall, New York, 212-935-1033.

Dec. 3, **Just's Third Annual Mistape Awards**, honoring DJ Red Alert, Club Vinyl, New York, 212-320-9690. www.mistape.com

Dec. 10, **Second Circle Industry Networking Event**, sponsored by the Powerhouse Group and the New York chapter of the National Academy of Recording Arts and Sciences, Cheetah Club, New York, 212-561-1736.

DECEMBER

Dec. 2, **National Academy Of Songwriters Lifetime Achievement Awards**, Regent Beverly Wilshire, Beverly Hills, Calif., 213-463-7178.

Dec. 2-4, **20th Annual Content Creation Conference**, Convention Center, Los Angeles, 714-513-8551. www.dcc.org

Dec. 3, **5th Philadelphia Music Conference**, Adel's Market Hotel, Philadelphia, 215-857-9550.

Dec. 5, **Backstage Pass Seminar**, presented by Silver Lining Entertainment Inc., the Wyndham and the Republic Gardens, Washington, D.C. 888-836-8086.

Dec. 7, **7th Billboard Music Awards**, Las Vegas, 212-536-5000.

Dec. 8, **Acas: Of Independent Music Publishers**, **Private Label Award** to Helene Bates, Dillon's Restaurant, New York, 212-759-6157.

Dec. 8, **8th Annual Video Hall Of Fame**, presented by Video Business, Marquis Marquis Hotel, New York, 212-955-2412.

Dec. 8-9, **Jupiter Digital News Forum**, Atlanta, 800-488-4355. www.jdp.com

Dec. 9, **Old Friends/New Friends: Vintage Gear**

JANUARY

Jan. 4-5, **Macworld Expo**, Moscone Center, San Francisco, 900-645-EXPO.

Jan. 7-10, **1999 International Consumer Electronics Show**, Las Vegas, 703-967-7605.

Jan. 11, **26th Annual American Music Awards**, Shrine Auditorium, Los Angeles, 323-931-8200.

Jan. 17-19, **David Coursey's 9th**, Sheraton Hotel & Marina, San Diego, 888-33-UPSIDE.

Jan. 24-28, **MIDEM** 1999, Palais des Festivals, Cannes, 212-689-4220.

GOOD WORKS

NOTICES/ANNOUNCEMENTS

TAPE RETRIEVAL NOTICE TO ALL MAD HATTER STUDIO CLIENTS

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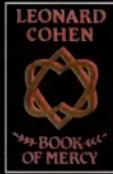
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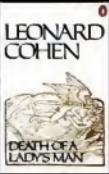
"Like a bird on the wire
Like a drunk in a midnight choir
I have tried in my way to be free"

Dearest Leonard,

With great love and affection, from Kelley, Joan, Jack, and
all your friends at Stranger Management, and from Steve Lindsey.



LEONARD COHEN



Billboard's 30th Anniversary Tribute

LEONARD
COHEN
30TH ANNIVERSARY TRIBUTE

SONGS OF LOVE AND HATE: Three Decades Of Intensely Wrought Work

All over the world, musicians share
the tradition of covering Cohen's songs.
More than 400 known recordings
represent the artist's intelligent lyrics
and hauntingly simple melodies in a
dozen languages. And the songs' best
singer may be their writer himself.

BY DYLAN SIEGLER

Six years have passed since Columbia released Leonard Cohen's "The Future," whose gruff-voiced, audacious jazz-rock instrumental and gospel-style vocal backings slid easily into North America's musical subconscious. The album, Cohen's most recent effort, sold 225,000 copies in the U.S., according to SoundScan, and quietly confirmed his place alongside artists like Joni Mitchell, Bob Dylan and Lou Reed in the 20th-century musical canon.

Since "Songs Of Leonard Cohen," the artist's first Columbia album in 1968, he has been well-loved in his native Canada, where he is a member of the Hall Of Fame and a regular Juno Award winner. He also enjoys a loyal following among mature audiences Stateside. But the stirring cynicism found on "The Future" clinched for Cohen a godfatherly, semi-cult reverence from younger Americans, who heard two of its tracks in the Quentin Tarantino-produced "Natural Born Killers" (1994) and songs from "I'm Your Man" (1988) and "Various Positions" (1984) in the alt-rock-oriented film "Pump Up The Volume" (1990). Some theorize that Cohen's intellectual, poetic lyrics and unconventional folk/rock aesthetic hold him back from mass acceptance in the pop-soaked U.S.

"You have to have some artistic integrity to know what he's saying," says Steve Lindsey, who produced "The Future," the 1995 A&M Cohen tribute "Tower Of Song: The Songs Of Leonard Cohen," 1997's "More Best Of" and Cohen's son Adam's 1998 debut album. "Leonard's not appealing to the lowest common denominator—it's though I'm sure he would love to be."

"He really was one of the starting points for a personal, professional, literary kind of songwriting," says Columbia Records president Don Ienner. "Cohen is certainly one of the pivotal singer-songwriters of his generation."

While Cohen's devoted U.S. fans are arguably exceptions to the country's light-headed-music rule, an enormous community of Cohen enthusiasts exists in Europe. Meetings of Cohen fans occur regularly in the U.K. and the Netherlands, and, according to Sony Canada, Cohen's albums consistently outsell Michael Jackson's in Poland.

Bea de Koning, co-editor of the Netherlands-based Leonard Cohen fanzine *Intensity*, who also co-organizes one of the many international Cohen fan meetings that occur regularly, maintains that "Cohen's music, especially his early work, is very European. It fits in a European music tradition like the French chansons. The songs are about life—it's all there: the

pain, the loneliness, love and humor."

All over the world, musicians share the tradition of covering Cohen's songs. More than 400 known recordings represent the artist's intensely well-wrought lyrics and hauntingly simple melodies in a dozen languages, from English to Hebrew, Polish and Swedish—by acts as diverse as Joan Baez, the Jesus & Mary Chain, Jeff Buckley, Palace Brothers, Buffy Sainte-Marie and long-time Cohen backup singer Jennifer Warnes. Judy Collins recorded Cohen's songs even before Cohen himself.

Cohen has repeatedly expressed joy at this phenomenon, though the type and quality of these three decades of covers vary even more widely than his own imitable work. While Cohen is often said to have begun as a poet and discovered music later—since the publication of his early books of poetry, 1956's "Let Us Compare Mythologies" and 1961's "The Spice Box Of Earth" preceded his recordings—Cohen maintains that his inclinations toward music came first. As a teen in Montreal,

Continued on page LC-11

"I write one word at a time. I sweat it."

THE BILLBOARD INTERVIEW

LEONARD COHEN

BY SUSAN NUNZIATA

LOS ANGELES—In the 30 years since Leonard Cohen, already an accomplished poet and novelist, released his first recording on Columbia Records, popular music has undergone myriad changes in style and substance. Although his career has ebbed and flowed in that time, Cohen's songwriting has remained steadfast, tapping with each release into that place in each of us where sorrow and joy meet, giving generations of listeners the chance to discover the consolation and healing that can be found in facing pain head-on.

His timeless recordings have been like ripples in a lake, spanning out through the years to touch millions around the globe. His 13 albums have sold a combined total of 12 million units worldwide in the CD era alone, according to Columbia, and his fans range in age from 11 to well beyond his own 64 years.

While he has developed a devoted core audience in North America, Cohen can boast his strongest followings in France, Norway, Denmark, Finland and Sweden, and he is, in fact, beloved by many throughout Europe and Australia. His most popular release, the career-reviving "I'm Your Man," sold 1.8 million units worldwide. He is the subject of a range of Web sites and newsgroups, as well as annual meetings.

Cohen's work has spawned a formidable assortment of covers in a variety of languages, including six tribute albums.

Famous for the romantic entanglements that fed his introspective lyrics, this compact, well-groomed man with close-cropped hair now kowls when he speaks of his children: 26-year-old son Adam, a recording artist in his own right with a debut album released worldwide in July in Columbia with sales of 31,000, according to SoundScan; and 24-year-old daughter Lorca, a furniture dealer who speaks with an English art house accent.

He speaks of his battles with clinical depression and of how his time meditating at a monastery on Mt. Baldy, about 50 miles outside Los Angeles, has helped him cope. It is a place where he says people go to mend, a haven lacking in religious dogma and requiring no abstinence, only a dedication to 18-hour days of meditation that require rising at 3 a.m. on most mornings.

Cohen has practiced and off and on for the last three decades with his "roshi" or teacher, spending the majority of his time there in recent years. It is a rigorous place where the hours of meditation sometimes afford what he describes as "a brief glimpse into the mess, and it isn't a mess, it's something that's illuminated with an inexpressible light and indescribable joy."

You have spoken in the past of having people come to you and tell you that your songs have consoled them or even changed their lives. While you connect with a certain core audience in the States, your sales in Europe have generally been stronger.

There has been a very loyal and attentive audience for my work in Europe and in Canada, and I'm grateful for that. People there seem to really do well in America from the point of view of sales. It's been steady, strong and insignificant in terms of what the marketplace really values. But the audience is of a quality that just stuns me. There's an analysis of the work in some of the letters I receive that is of an extremely high level.

I write one word at a time. I sweat it. And there are people who get it word for word. They know how it moves, they know where it floats, they know how it hangs, they know where it climbs, they know where it descends, they know where it falls, they know where it's triumphant, they know where I've given up, they know where I've pressed ahead, and somehow it resonates with their own lives.

I have people who listen to my work who hear it with their own ears. That's an incredible affirmation for a writer. And that's something that nourishes me very much.

Are you the subject of some favorite Web sites. Are you thinking of creating your own?

No, I'm not. There are one or four incredible gestures. The Web site that is coming out of Helsinki is an amazing piece of work, and I'm in correspondence with Jarkko Arijasalo, who runs that with his son Rauli (www.netonic.fi/~ja-cohen). He has a fine understanding of my work. There's one in France now, in French. There's one near Toronto. There's one coming out of the University of Pittsburgh called Mr. Page, and then there's the newsgroup. There's a kind of family that is

gathered around my work. It's not fixed in my work, but merely uses it as a reference to their own lives and to their own very amusing and touching flirtations, communications, confessions, exchanges.

Does the Internet concern you with regard to copyright issues? I've been pleased a lot of original material on the Web site. I don't know whether the musicians are retaining a writer's rights at the end of his life, where most of my work is out there, I've collected royalties on it. I've been able to live and maybe even provide for a respectable retirement. I'd be happy to publish everything on the Internet at this stage of the game.

Two of your longest relationships have been with your monastery and with Columbia Records. What's the connection there?

They're absolutely right. I have a wonderful record company. They know how long it took me to put a record out. They're a good arrangement. They're able to stay in the black on all the records they sell. They're able to sell them without a great deal of promotion to my limited but loyal audience. Whenever I give them a tape, they present it to my small audience, and enough people are kind enough to buy it in modest quantities that they assure me the opportunity to make another one. I've always been touched by the modesty of their interest in my work. I do feel patriotic, because you know, in comparison to the U.S., they have released my records as part of their operation right away.

You had some contention with Walter Yetnikoff over "Various Positions." He didn't want to release that album?

I tell you, he's the guy that I really enjoyed my contentious with, because he was very upfront. It's not my style to speak about the executives of record companies, so I won't go on. But, by large, considering how far-fetched the possibility of someone like me appearing in the marketplace and surviving, I've really got to give them credit for what they did with my music.

Are there other executives you've worked with at Columbia who have stood out for you and made a difference to your career?

Very many, but, unfortunately, I've forgotten their names because very intense meditation of this variety destroys short-term memory. [Bernice] "Bunny" Freudus was very helpful. She used to run international there.

There really have been a number of people. Like Dick Asher, who was president of Columbia—even though he hadn't the faintest clue about selling records, and certainly wasn't going to commit the record-making machinery to selling my work, just the kind of warmth that he expressed to me.

The same with Mr. [Don] Jenner [current president of Columbia Records]. He's not going to commit the executives at Sony to a record which could yield 10 times less the revenue that another record might

Continued on page LC-6

Thank you, Leonard, for writing what is true—and having found what is true, projecting it in such a way that it becomes part of the experience of the person who reads it. May your writings continue to have purpose, direction, aim and meaning, and may your thoughts continue to be as wide as possible; and your reactions to things, and persons, that interest you, be as friendly as possible. For, as Pascal said, "Thought makes the whole dignity of man; therefore, endeavor to think well. That is the only morality." And, since one's happiness does not depend upon what you have, but solely upon what you think, I foresee many years of happiness in your life, not to mention the happiness you will continue to bring others. Additionally, I would be remiss if I did not mention that it was an honor and a privilege to work with you, and that your songs have made this world a better place to listen in!

—PHIL SPECTOR

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...THEN WE TAKE A BREAK

Dear Leonard,

We can't wait to see you back **on the road**.
Love, Flemming, Steen & your European promoters.

LEONARD COHEN

30TH ANNIVERSARY TRIBUTE

THE BILLBOARD INTERVIEW

Continued from page LC-3

yield for the same effort. You can't fault a guy for that. Yes, he could sell my work in America, but selling some other work brings him a great deal more profit.

It sounds like you are disappointed. But not enough to compel you to find an indie or create your own label?

Other dreams register much more visibly on my heart. I know this world, I know the world of business, and I know a little bit about the marketplace. For me to have been able to live and work and bring up my family and help out a few friends here and there, that's been an incredible privilege. So when those feelings of disappointment or resentment, or even hatred, arise—as they sometimes do, we feel like we've gotten a raw deal, and the very audience I wanted to address in English is the very audience that fate denied to me—even when those feeling arise, they dissipate very swiftly. I won't say they don't arise, but they hardly register.

There are certain things that still must hold a place of reverence for you. The experiences you had with producer Phil Spector in working on "Death Of A Ladies' Man" have been well-publicized. Do you ever think about recording that material on your own terms?

Sometimes I do. I think it's a good idea. You know, the curious thing is that, in some of the mail I've received, people have begun to praise this record! And there seems to be uniformly the same process: they hate it when they hear it, as I did, and then somehow they listen to it over and come back a year later or five years later, and it becomes their favorite record.

I haven't gone that far. But I do recognize there's a certain mad energy to the thing. And rather than re-record that

record, I've often thought about working again with Phil. I'd know what to do now.

You've worked with a lot of producers. Tell me about Bob Johnston, who produced "Songs Of Love And Hate" and "Songs From A Room."

He was one of the most interesting men I've met. At a certain point, he had Marty Robbins, Johnny Cash, Simon & Garfunkel, the Byrds, Dylan, Roy Orbison. It's only natural that he would be interested in what I did. He knew all these incredible artists. What he would do is dance while you sang. You'd be singing some dumb chunk of what you knew wasn't finished and would never get recorded, and you'd see Bob moving his body to this thing as if it were the breath of life that was animating his entire being. And it made you feel good.



"Curiously enough, since I kind of cut out [on touring], the invitations have been extremely seductive. The longer I stay away, the more I'm being offered."

[John] Lissauer [producer of "New Skin For The Old Ceremony"] has been an important figure in my life. He was the deeply musical person that I first got close to, who looked at my work as a blueprint for a sophisticated musical treatment. In other words, he understood that I was a minimalist. And he also understood that I was a musician, which was not the current opinion at the time. And John Simon, who did my first record, also had that, but I never got as close to him as I did to Lissauer.

The production of my first album, "Songs Of Leonard Cohen," is attributed to John Hammond, not John Simon.

What happened was, Hammond signed me. He heard the song "Suzanne," and he invited me up for lunch. And I was honored, to say the least. I knew who he was. I knew who he'd discovered. And he said, "Let's go back to your hotel, and you can sing me a couple of tunes." And I did, and he said, "You got it."

And I dared to dream that he meant that I had the same goods as Billie Holiday and Benny Goodman and Dylan and all the people he'd found. But I would have accepted the interpretation that he'd just meant a contract, which is what I got.

He started the record; he was the producer. And he got the basic tracks of "Suzanne," "The Stranger Song" and "Master Song," which were wonderful on their own merits. He had them in his basement. I asked for a full-length mirror so I could bring it in. I'd practiced in front of a mirror so I could see my hands. So I could see myself and gather some kind of presentable image both to myself and the world. And he brought in a beautiful full-length mirror. Then I had to have incense, because I loved incense and still do—it's one of the reasons I'm at the monastery. And I was trying to find, I wanted a kind of "found sound" background to a lot of my tunes.

What I wanted running through the "Stranger Song" was the sound of a train on a policeman. A kind of symphonic train.

He was almost ready to let me take a recording device into a car. He let me do the next best thing. I got in touch with mad scientists around New York who had devices that would create sounds. Unfortunately, he got sick in the middle of this operation and had a heart attack, and John Simon took over.

"He's told me it took you two solid years to focus solely on—and finish—"A Thousand Kisses Deep." So, at two years per song, we can expect another album 20 years from now?

I'm hoping this song was the cork, hard to get out; maybe there's wine on the other side, if I could just pour it. That would be nice. I would really like to tour with something else.

Would you tour again if you don't have another album?

That's tricky for you because, when you finish an album, it's like you're losing your job. You do other things.

When I go on tour, I drink enormously. I drink enormous amounts of wine. And there's a certain point in your life where that becomes life-threatening.

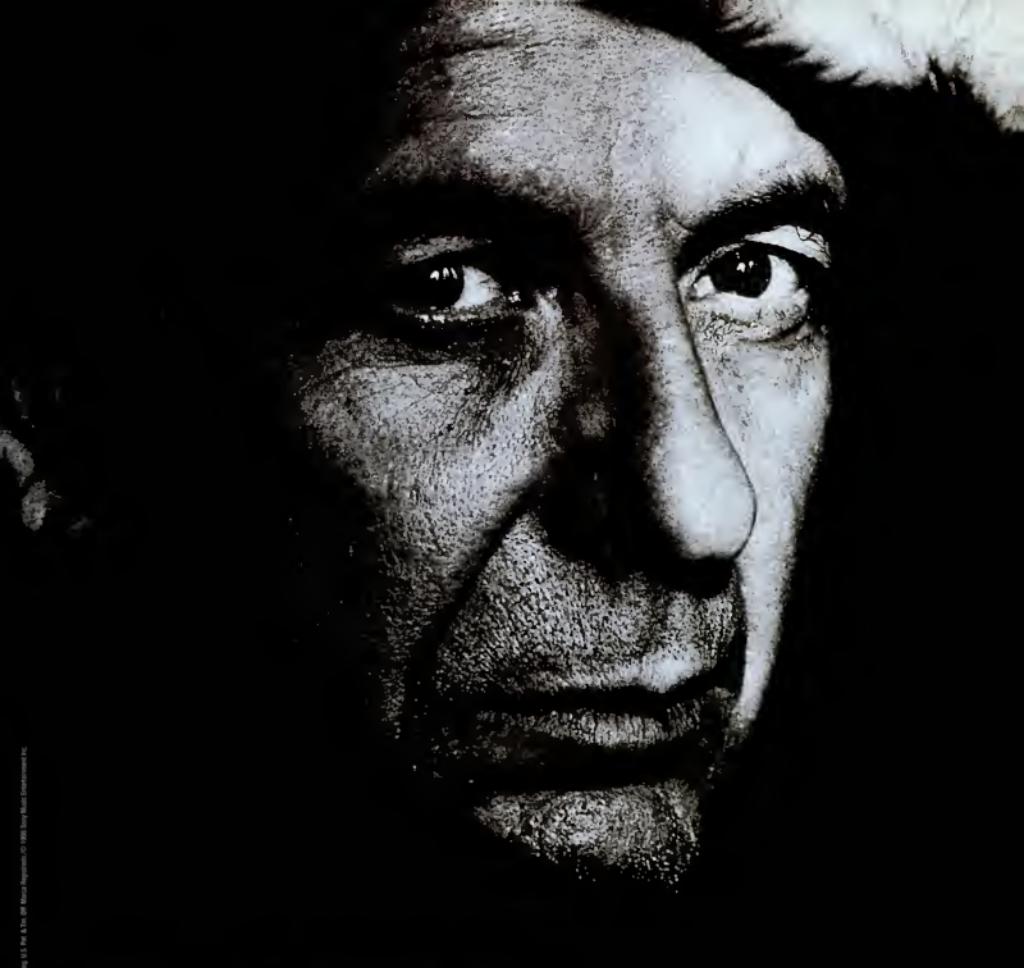
I don't go out like Frank Sinatra [did], where the orchestra's waiting for me and I go out and sing some hits. Not to say that his performance was not stellar, if not immortal. But I rehearse with a band, and I travel on the bus with the

Continued on page LC-8

Dear Leonard,
Hallelujah, Everybody Knows The Great
Event is your 30th!
Congratulations, and here's to The Future.

With love and respect,

Frank, Barbara, and all at *Premier*



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LEONARD COHEN

30TH ANNIVERSARY TRIBUTE

THE BILLBOARD INTERVIEW

Continued from page LC-6

band, and I drink in the dressing room with the band, and I have a completely different relationship to the enterprise than older guys seem to have who are still on the road. That life I lead on the road is the old-fashioned rock 'n' roll life.

Curiously enough, since I kind of cut out, the invitations have been extremely seductive. The longer I stay away, the more I'm being offered.

What have you been offered?

Tours for like 10 times the amount I ever made.

There are certain songs of yours that bring forth an intricate simplicity. A song like "Anthem" from the album "The Future" says so much...

"Anthem" is a great song. But it took me 10 years to write that song. I've recorded it three times. Fully recorded it with choir and strings. I never thought I nailed it until this time. I must thank Rebecca De Mornay, who everybody thinks was credited as a producer because we were going out together or because she was a movie star or something. But she's a very, very commanding intellect, and if it weren't for her on that song, I would have recorded it a fourth time and not gotten it. She really helped me bring that to completion. Also, she brought forth my best video I ever made, of "Clouds." That's it.

Would you ever engage her creatively again?

I thought of it. She's very busy now with her baby, but it has crossed my mind. There's a lot of women I've worked with: Sharon Robinson, with whom I wrote "Everybody Knows" [on "I'm Your Man"] and "Waiting For The Miracle" [on "The Future"], who sang with me and is a close friend. She has also a remarkable gift of simplicity in her own songs.

Jennifer Warnes [co-writer on "Song Of Bernadette"]

Leonard Cohen has always been a Renaissance man. His artistry, his poetry, his songs pierce your heart and your mind and stay with you always.

—Clive Davis, president, Arista Records

In matters of the heart, in the investigation of the day's mysteries of the spirit, I've never known anyone with more courage than Leonard to go where all of us are afraid to go. Nor have I known anyone more articulate at describing what he finds there. He is our generation's sacred poet, like Lorca, like Rumi.

—Jennifer Warnes

We cut "Always" as a live track. Leonard brought tequila and cranberry juice and got everybody bowed. After doing multiple takes, we finally got the take we thought was really great. Leonard went in to do his vocals. He cut out during the solo, but when the solo was over he never came back in. I found him lying on the floor in Capitol Studios' bathroom. He wanted me to get the janitor, so he could thank him for cleaning up after him.

—Steve Lindsey, producer

practically revived me from the dead in America by putting out "Famous Blue Raincoat." Jennifer was laughed out of executive office after executive office for making the proposition that she do a record of my songs. She's been an invaluable help in my life.

[There are] a lot of women that I go to in certain points of my life for help.

Beauty is a constant theme in your work, almost a palpable entity. It's an oppressor or a thing to be worshipped. How do you define beauty?

It's a good question. What is that great song, "Can't Take My Eyes Off Of You"? That explains the whole thing. "Can't take my eyes off you" you're just too good to be true! "Can't take my eyes off of you..." That's the way that I feel.

As my teacher said, "The older you get, the lonelier you become and the deeper the love you need." As you get older, you become more cautious about presenting yourself as anyone who might remotely address this beauty from a personal or human point of view. But it's also becoming more and more intense. It represents everything, from longing to an indication that this dance is going to continue forever.

I just look out in the street, and I say to myself, "Are they falling for that again?" After all the evidence, after all the songs, the books, the divorces, the statistics, are they going for it again? And there they are, looking at each other with longing, and walking with each other, peaceful and proud in each others' arms. God, I mean it's enough to bring you to tears.

Caution is reflected in your recent music. You've gone from singing of parting and breaking hearts to your pleas in songs on "The Future" to stay with you "Always" [Irving Berlin] and to "Be For Real" [Frederick Knight] because you don't want to be "hurt by love again."

Your life becomes careful. I don't mean by that upright or restrained or restricted. I mean that you can't be hasty when you set something fragile down on the table, something that you know you can break. And with that, also, a willingness to be authentically angered by something, and not waste time on that. Where it's legitimate to cut something off that's not going anywhere or going somewhere toxic, where you have the guts now to cut it off without letting it linger for two years. Those things seem to go hand-in-hand. That care, and that careful scrutiny of a predicament to make sure it's solid.

I don't mean to indicate really that I'm there, that I'm doing all these things that I'm praising. Not at all. I blow it a lot. I find myself just massacring the opportunities that come to me. Just choosing to play in the shallows instead of diving.

What were the lessons you learned from losing the copy-rights to "Suzanne"? How did that happen?

I don't know. I really don't know what happened, so the verb I use is "piffled." I say they were piffled from me rather than stolen. I was fortunate to recover the songs, unfortunately at a time when they weren't worth anything, and my career wasn't either. But I just wanted, on principle, to get them back.

Continued on page LC-10

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And will not come tomorrow

And was not here today

There is no flesh so

As on the body is bone



Ross Zingler

President/Executive Producer



LEONARD COHEN

30TH ANNIVERSARY TRIBUTE

THE BILLBOARD INTERVIEW

Continued from page LC-8

What did that teach you?

I got ripped off again. I got taken many, many times. I know it's a common story, but I really did. It's only this last round, when I reinvented myself somehow, got some more money together, that I set things up. I found Kelley [Lyrics], and set my house in order, and I've been making a living ever since.

Are you getting royalties from the hundreds of covers of your songs?

I am now. The thing has worked out very well. It's almost exclusively because of Kelley. We completely reorganized. Kelley, bless her heart, organized me and my son.

Did you get involved with Adam's record creatively?

Not at all. He would phone me from time to time or come over and run a line past me that he didn't feel sat quite right. I'd say, "Well, you know, I can't do that, but you could do something to do with it." So I gave him "Lullaby In Blue." It's just one of those songs I'd been working on for years, and I knew I'd never get around to doing it. In about a day, he had it.

He offered me a piece of the song, and I said no, I couldn't finish the song. I gave him just a line and a hook. But I said, "If you make a lot of money on it, just give me a gift or something."

Some have said that his work might lead a younger generation to discover yours. Do you feel that is true?

The vote is never in. For me, 10, 12 years of oblivion, and then somehow a generation arose that understood "I'm Your Man," and it spoke to people. Where that will go I have no idea. As I'm fond of saying, I'm very happy that my work has lasted as long as a Volvo, 30 years.

But does it perform as well in an accident?

I think so. That's what it's for.

You've not brought a lot of people onstage with you over

the years.

I can't do it. A performance isn't like a get-together for me. To me, it's a very solemn occasion. It's an intimate association that I've developed with people. To make that into a sort of goodtime jamboree I think is very counterproductive.

Is it partly the need to feel in control of the situation?

Well, control in the sense that you don't want to dissipate the intensity of the intimacy that is possible. You don't want to go a thousand kisses deep. You don't want to go 789 kisses deep. Also, you don't want them to steal the show.

What are the tools of your trade, and how have they changed? You've moved from guitars to keyboards, you use computers now. What helps you in your creative process?

I've forgotten how to play guitar. I can do my chop. I only have one chop. I haven't forgotten my chop. But I've forgotten, first of all, the chords of some of my songs on guitar. My guitar is all out of tune.

I was always interested in electronic keyboards from the beginning, when there weren't any synthesizers. I was always trying to find, to make up something with a synthesizer. It's not that I'm not interested in it. I still can pick up a guitar and play, but somehow I can envision a song a lot more completely when I've got some kind of dinky factory rhythm going on.

And I often keep that dinky factory rhythm, because that seems to be the soundtrack to so much of my life, something cheap and tawdry and insistent and poignant. So I've kept those rhythms in my work.

But I'm not sure exactly what my work is. I just know that there is a certain urgency. I had a tremendous urgency to finish "A Thousand Kisses Deep." I don't know why. I have no idea where it fits in or if it fits in. I have no idea if I'll go out and tour again. I have no idea if I'll have the energy to actually record it.

I just know that I had to finish it, that I had to let a few people know that it was finished, that it stands for something accurate and even prouder about a certain place. Something that I'm not used to like. I'm not used to certain things. It's like post-post-modernist, that anybody would dare to write a poem where every single second line is either "eet," "iique" or "eep." And it goes on for 11 lines like that. I learned every single rhyme in the English language that rhymed with "eek" and "eep." I actually did write 44 rhymes for that sound. So I don't know where it stands.

When I want to flatter myself—or when I want to justify myself—I tend to look ahead, to look ahead of myself. That's what I'm writing something that will define my kind of consciousness. When I want to really comfort myself and rescue myself from the usual oblivion to which I consign my work, from time to time, I come up with this thing that I'm really running far ahead of the pack. ■

Books And Recordings by Leonard Cohen

BOOKS

- "Let Us Compare Mythologies" (McClelland & Stewart) 1961
- "The Spice-Box Of Earth" (Viking) 1961
- "The Favourite Game" (Viking) 1963
- "Flowers For Hitler" (Cape) 1964
- "Beautiful Lesers" (Viking) 1968
- "Parasites Of Heaven" (McClelland & Stewart) 1966
- "Selected Poems, 1956-1968" (Cape) 1968
- "The Energy Of Slaves" (Cape) 1972
- "Death Of A Ladies' Man" (Penguin Books) 1978
- "Book Of Mercy" (Villard) 1984
- "Stranger Music: Selected Poems And Songs" (Pantheon) 1993

ALBUMS

- "Songs Of Leonard Cohen" (Columbia/Sony) 1967
- "Songs From A Room" (Columbia/Sony) 1969
- "Songs Of Love And Hate" (Columbia/Sony) 1971
- "Live Songs" (Columbia/Sony) 1972
- "New Skin For The Old Ceremony" (Columbia/Sony) 1973
- "The Best Of Leonard Cohen" (Columbia/Sony) 1975
- "Death Of A Ladies' Man" (Warner/Spector) 1977
- "Recent Songs" (Columbia/Sony) 1979
- "Various Positions" (Columbia/Sony) 1984
- "I'm Your Man" (Columbia/Sony) 1986
- "The Future" (Columbia/Sony) 1992
- "Cohen Live" (Columbia/Sony) 1994
- "More Best Of" (Columbia/Sony) 1997

BERLIN LOS ANGELES W
SEVILLE GENEVA OSLO
ROME STOCKHOLM SYD
BAR MANHATTAN...X TH
COPENHAGEN LONDON V
AMS DENMARK SAN FRANC
VIENNA DICH
BRISBANE TORONTO
MONTREAL CAR
HAMILTON ZURICH
MIAMI BRUSSELS
Congratulation on
30
successful years

Society of Composers,

Authors and

Music

Publishers
of Canada



Société canadienne
des auteurs,
compositeurs
et éditeurs
de musique

Leonard Cohen is one of the greatest poets of our time. He has repeatedly defined the landscape of music with his searing intellect and confessional tales. We're honored to work with Leonard Cohen, both as a Sony Music Recording artist and as a Sony/ATV songwriter. His body of work is both timeless and one of the towering creative achievements of our era.

—Michele Anthony, executive VP, Sony Music Entertainment, Inc.

SONGS OF LOVE AND HATE

Continued from page LC-2

he played in a country act called the Buckskin Boys, which specialized in barn dances.

If music was Cohen's first love, it was never his only talent. Born in Montreal in 1934, he graduated from McGill University in 1955 with his first published book of poetry and a creative-writing award under his belt. Other books of poetry, his novel "Beautiful Losers" (soon to be made into a feature film) and various poetry collections followed throughout the 1960s and intermittently until today.

FAMOUS FILM SOUNDTRACK

After travelling in his early 20s to New York, London and Greece, Cohen came back to North America to pursue music. In 1966, first performing his songs live at New York's Town Hall theater, in 1967 he was invited to perform at the 1967 Free Festival, and that year by legendary Columbia A&R rep John Hammond and soon delivered his memorable first album, including the tracks "So Long, Marianne," "Suzanne" and "Sisters Of Mercy." The melodic "Song From A Room," laden with religious imagery, was Cohen's sophomore effort in 1969, followed by "Songs Of Love And Hate" in 1971, which included the signature Cohen anthem, "Famous Blue Raincoat." Also that year, Cohen performed the full recording of "Roisin Murphy" (featuring then-wife Mrs. Miller), which starred Julie Christie and Warren Beatty.

Continuing that steady pace, "Live Songs" appeared in 1973, recorded from 1970 to 1972 at European live gigs and including the artful 14-minute half-spoken improvisation "Please Don't Pass Me By." The John Lissauer-produced "New Skin For The Old Ceremony" gave a less-pristine look at Cohen in 1974, and the first greatest-hits set, "The Best Of Leonard Cohen," bowed in November 1975. In compiling "The Best Of Leonard Cohen," 1993's 20 songs on Cohen's four studio albums from which he chose.

"Death Of A Ladies' Man," a 1977 project, Cohen embarked upon with producer Phil Spector, is a now-legendary anomaly in the discography. After initial recording sessions, Cohen literally abandoned the work to Spector, in whose hands Cohen's notoriously sparse songs took on a wall-of-sound feel.

The artist closed out the decade with 1979's "Recent Songs," which combined the sounds of Cohen's soulful female backup vocalists, then resurfaced on the music scene in 1985 with the comparable "Various Positions." In the meantime, his "Book Of Mercy," a book of meditations, prayers and contemplative texts, was published in 1984, foreshadowing his embrace of Zen spirituality.

SEXUAL DIGNITY

"I'm Your Man" from 1988, is an unashamedly sexy foray into rock, with synthesizer and rock perversion, but Cohen's dignified composure remains intact. The aforementioned album "The Future" followed (with incidental arrangement and co-production by Cohen's then-companion, actor Rebecca DeMornay), with 1994's "Cohen Live" and 1997's "Most Best Of" close behind.

These two records pacified fans temporarily in their quest for new work from Cohen, but his devotees are again craving for more original material. While he's liable to quick to refuse numerous offers to reteam, today Cohen is a practicing monk at Mount Baldy Zen Center outside Los Angeles, where he is known as Jikan, which ironically translates as "Silent One." A less prolific writer now, he has recently completed the song "A Thousand Kisses Deep," whose development his fans have been witnessing since Cohen recited its beginnings during interviews years ago. He is currently writing a book, titled "Book Of Longing," and is, according to Sony Canada A&R rep Richard Zuckerman, is under a continuing recording contract with the label. "We hope to have [an album] in 1999," says Zuckerman. "A new Leonard Cohen album for the company, worldwide, is a special event in a way that's reserved for Leonard."

Lehner maintains that it's time for a "thorough and comprehensive career retrospective, covering his 30 years at Columbia," but adds that "his next step is, logically, whatever inspires him." ■



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Congratulations! / Félicitations!

Leonard Cohen

On your 30 years of influence & inspiration.

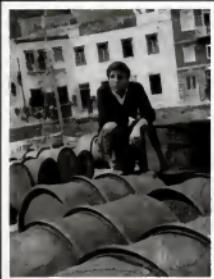
*Looking forward to the next tour!
Your Canadian Connection...*

*Kevin Donnelly, Riley O'Connor,
Christine Melko-Ross, Aldo Giampaolo,
Don Simpson, Donald Tarlton*

The Tradition Continues...

DID YOU KNOW?





With love from your family;
Suzanne, Lorca, Adam and Esther



LEONARD COHEN

HE TREADS HIS OWN PATH

AND THE WORLD FOLLOWS.

Sony/ATV Music Publishing

WE'RE PROUD TO WORK WITH AN ARTIST OF SUCH PROFOUND AND PROLIFIC TALENT



THALIA

AMOR A LA MEXICANA



After her success in the U.S. and Latin America, pop superstar Thalia reaches out to the rest of the world, conquering the European charts with "Amor a la Mexicana" and breaking in countries like Belgium, France, Greece, Italy, Turkey and Spain.

Smash hit singles: "Amor a la Mexicana", "Por Amor", and "Mujer Latina".

Executive Producer Emilio Estefan



LATIN MUSIC

Q U A R T E R L Y

CHARTING A DECADE

Latin Tracks Marks Its 10th Anniversary

BY JOHN LANNERT

In October of this year, Hot Latin Tracks turned 10 years old.

To those observers and industry types connected to the Stateside Latin industry's foremost radio chart, the past 10 years have been a wild ride, at times, as Hot Latin Tracks underwent several groundbreaking changes in tabulation methodology.

Hot Latin Tracks initially was compiled on playlists that were phoned or faxed from program directors to Billboard's Latin-chart department.

Then, in November 1994, Broadcast Data Systems (BDS) began measuring airplay detections from stations reporting to Hot Latin Tracks' record directors, and then used to compile the first determination-based Hot Latin Tracks chart, which debuted in the Nov. 12, 1994, issue.

Also appearing with Hot Latin Tracks for the first time in that issue were three 15-title genre charts: pop, tropical/salsa and regional Mexican.

In 1995, songwriter and producer credits were added to Hot Latin Tracks' chart, and a special effort to encourage the U.S. Latino record labels to list accurate accreditations in their label copies. The A-Z list of publishers and performance societies bowed that same year.

By September 1997, Hot Latin Tracks morphed once again, from a detection chart into a chart based on audience impressions as measured by BDS.

Throughout its 10-year history, Hot Latin Tracks has weathered numerous bumps—and even storms, including Hurricane Georges, which temporarily suspended the chart's publication in October.

Some artists, such as Ariola/BMG, Imperial and others, have risen to the top echelons of Hot Latin Tracks. Indeed, the Mexican idol is the lone artist to chart songs on the annual Hot Latin Tracks recap list from both 1988 and 1997. He likely will share another top-10 entry in

1998, as well. Another artist, Sony Discos' Mexican diva Ana Gabriel, who scored the No. 1 Hot Latin Track in 1988 with "Ay Amor," is still a force on Hot Latin Tracks.

MAKING AN IMPRESSION

Now based on audience impressions collected by BDS from 95 stations in the U.S. and Puerto Rico, Hot Latin Tracks reflects the popularity of a song as determined by the number of listeners, not merely the song's number of detections.

A station's number of audience impressions is determined by its cume audience as measured by Arbitron. A cume audience is the station's total number of listeners in any given week.

However, Arbitron's ratings books show the station's listenership during the day and, therefore, so does its cume. That is why many record companies strive to secure airplay for their songs during periods of the day (known as dayparts) in which there are many listeners.

Since the introduction of BDS to Hot Latin Tracks, Billboard has utilized Arbitron's ratings books as a source for adding or deleting stations from its panel of reporters in the U.S. radio markets.

In November, in yet another methodology modification designed to improve the Hot Latin Tracks, Billboard began employing Arbitron's cume data from its first-ever ratings book on Puerto Rico—Arbitron's 11th-largest market overall and the domestic Latin market's second biggest.

STRATEGIC CHANGES

Looking back, each change in methodology has caused a seismic shift in the fortunes of artists and labels, as record executives scrambled to adjust strategies to maximize the potential of their artists on Hot Latin Tracks.

For example, after Hot Latin Tracks switched to a determination-based chart, emerged as the top Hot Latin Tracks from 1993 to 1997 due to its strong

Continued on page LMQ-16



Juan Gabriel (Top) and Luis Miguel

Fonovisa gradually
imprint and label

WHO WAS AND IS NO. 1?

Top Spot Isn't A Place For One-Hit Wonders

Does time fly? It sure does, especially in the record industry. Indeed, it is hard to believe that it has been 10 years since Marisela (so only No. 1 song on Hot Latin Tracks so far) with "Ya No" (Ariola), in a business that seldom examines its history, it is always enlightening and tantalizing to take a peek in the rearview mirror to see the roads traveled.

The roads, in this case, are the titles that have scaled the Hot Latin Tracks chart since 1988, when the chart was reinstated. Perhaps most surprising from this list of chart-toppers is the impressive pool of artists who were charting in the '80s and early '90s—such as Gloria Estefan, Luis Miguel, Andra, Gabriel and Cheyenne—who are still landing top-10 hits.

Following are lists of all the songs that have reached the No. 1 spot since October 1988, the first each song charted, and the number of weeks it remained atop Hot Latin Tracks. Please note that the number of weeks listed is for each year and is not carried from one year to the next.

1988

"Ya No" Marisela (Ariola) 1 week

"María" Franco (Peerless) 2 weeks

"Boca Rosa" Angélica Carrasco (EMI) 4 weeks

"Si El Amor Se Va" Roberto Carlos (CBS) 3 weeks

"Como Tu Mujer" Rocío Dúrcal (Ariola) 3 weeks



Marisela

1989

"Como Tu Mujer" Rocío Dúrcal (Ariola) 7 weeks

"Hombres Al Borde De Un Ataque De Celos" Yuri (CBS) 4 weeks

"Como Tu" José José (Ariola) 10 weeks

"La Incondicional" Luis Miguel (WEA Latina) 7 weeks

"Baila Mi Rumba" José Luis Rodríguez (Mercury) 7 weeks

Continued on page LMQ-6

INSIDE LMO

Charts LMQ-3

Artists & Music LMQ-10

Merchants & Marketing LMQ-12

Programming LMQ-14



CHAYANNE

ATADO A TU AMOR

Includes "You Are My Home," the hit duet with Vanessa Williams.

IN STORES NOW

Vanessa Williams appears courtesy of Mercury Records.



Sony Music International

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Sony
DISCOS

Topping The Charts Year By Year

1988

HOT LATIN TRACKS

1. AY AMOR—Ana Gabriel—CBS
2. QUE TE PASA—Yuri—EMI
3. Y TU TAMBIEN LLORARAS—José Luis Rodríguez—CBS
4. MARIA—Franco—Peerless
5. DEBO HACERLO—Juan Gabriel—Ariola
6. TOCO MADEMOISELLE—CBS
7. SOY ASI—José—Ariola
8. ES UN ALMA EN PENA—Lucía Méndez—Ariola
9. LA ULTIMA LUNA—Emmanuel—RCA
10. NEGRA—Roberto Carlos—CBS

1989

HOT LATIN TRACKS

1. COMO TU MUJER—Rocío Dúrcal—Ariola
2. BAILA MI RUMBA—José Luis Rodríguez—Mercury
3. LA INCONDICIONAL—Luis Miguel—WEA Latina
4. COMO TU—José José—Ariola
5. ASI FUE—Isabel Pantoja—RCA
6. SIMPLEMENTE AMIGOS—Ana Gabriel—CBS
7. MALA SUERTE—Vikki Carr—CBS
8. TE AMO—Franco de Vito—CBS
9. HOMBRES DE BORDE DE UN ATAQUE DE CELOS—Yuri—CBS
10. A DONDE VAYAS—Los Bukis—Melody

1990

HOT LATIN TRACKS

1. EL GARÍNO ES COMO UNA FLOR—Rudy La Scala—Santone
2. TENGO TODO EXCEPTO A TI—Luis Miguel—WEA Latina
3. COMO FUI A ENAMORARME DE TI—Los Bukis—Fonovisa
4. QUIERO AMANECER CON ALGUIEN—Daniela Romo—Capitol-EMI Latin
5. LA CIMA DEL CIELO—Ricardo Montaner—TH-Rodven
6. QUIEN COMO TU—Ana Gabriel—CBS
7. LAMABADA—Kaoma—Epic
8. BURBUJAS DE AMOR—Juan Luis Guerra Y 440—Karen
9. AMNESIA—José José—Ariola
10. ME VA A EXTRANAR—Ricardo Montaner—TH-Rodven

HOT LATIN TRACKS ARTISTS

1. ANA GABRIEL (7) CBS
2. DANIELA ROMO (3) Capitol-EMI Latin
3. LUIS MIGUEL (6) WEA Latina
4. RICARDO MONTANER (3) TH-Rodven
5. ROBERTO CARLOS (3) CBS
6. DORIANNE (4) CBS
7. KAOMA (2) Epic
8. RUDY LA SCALA (3) Santone
9. LOS BUKIS (1) Melody, (2) Fonovisa
10. JUAN LUIS GUERRA Y 440 (4) Karen

HOT LATIN TRACKS IMPRINTS

1. SONY DISCOS (66)
2. EMI LATIN (26)
3. TH-RODVEN (17)
4. ARIOLA (16)
5. FONOVISA (16)

HOT LATIN TRACKS LABELS

1. CBS (85)
2. EMI LATIN (23)
3. TH-RODVEN (15)



Ana Gabriel

1991

HOT LATIN TRACKS

1. ES DEMASIADO TARDE—Ana Gabriel—Sony
2. TODO TODO TODO—Daniela Romo—Capitol-EMI Latin
3. MI DESEO—Los Bukis—Fonovisa
4. COSAS DEL AMOR—Vikki Carr Y Ana Gabriel—Sony
5. SOPA DE CARACOL—Banda Blanca—Sonotone
6. TE PARECES TANTO A EL—Myriam Hernández—Sony
7. DEJAME LLORAR—Ricardo Montaner—TH-Rodven
8. NO BASTA—Franco De Vito—Sony
9. AHORA—Ana Gabriel—Sony
10. NO HE PODIDO VERTE—Emmanuel—Sony

HOT LATIN TRACKS ARTISTS

1. ANA GABRIEL (6) Sony
2. JUAN LUIS GUERRA Y 440 (6) Karen
3. BANDA BLANCA (2) Santone
4. DANIELA ROMO (4) Capitol-EMI Latin
5. LOS BUKIS (3) Fonovisa
6. MYRIAM HERNANDEZ (3) Capitol-EMI Latin
7. EMANUEL (2) Sony
8. RICARDO MONTANER (2) TH-Rodven
9. RUDY LA SCALA (4) Sonotone
10. MARISELA (3) Ariola

HOT LATIN TRACKS IMPRINTS

1. SONY (58)
2. EMI LATIN (33)
3. ARIOLA (19)
4. SONOTONE (11)
5. FONOVISA (27)

HOT LATIN TRACKS LABELS

1. SONY DISCOS (57)
2. EMI LATIN (31)
3. CBS (18)
4. FONOVISA (30)
5. SONOTONE (12)

1992

HOT LATIN TRACKS

1. EVIDENCIAS—Ana Gabriel—Sony
2. NO SE TU—Luis Miguel—WEA Latina
3. INOLVIDABLE—Luis Miguel—WEA Latina
4. OTRO DIA MAS SIN VERTE—Jon Secada—SBK

5. MI MAYOR NECESIDAD—Los Bukis—Fonovisa
6. AMOR MIO, QUE ME HAS HECHO?—Camilo Sesto—Ariola
7. SI PIENAS, SI QUIERES—Roberto Carlos Y Rocío Dúrcal—Sony
8. EL CENTRO DE MI CORAZON—Chayanne—Sony
9. ANGEL—Jon Secada—SBK
10. TORERO—José Luis Rodríguez Y Julio Iglesias—Sony

HOT LATIN TRACKS ARTISTS

1. LUIS MIGUEL (5) WEA Latina
2. PANDORA (5) Capitol-EMI Latin
3. JON SECADA (2) SBK
4. ANGEL—Jon Secada—Sony
5. LOS BUKIS (4) Fonovisa
6. MUJARES (5) Capitol-EMI Latin
7. DANIELA ROMO (4) Capitol-EMI Latin
8. ALVARO TORRES (3) Capitol-EMI Latin
9. MAGNETO (2) Sony
10. CAMILO SESTO (2) Ariola

HOT LATIN TRACKS IMPRINTS

1. SONY (80)
2. CAPITOL-EMI LATIN (48)
3. WEA LATINA (12)
4. FONOVISA (22)
5. DISCO INTERNATIONAL (21)

HOT LATIN TRACKS LABELS

1. SONY (78)
2. CAPITOL-EMI LATIN (51)
3. FONOVISA (26)
4. WEA LATINA (13)
5. TH-RODVEN (22)

1993

HOT LATIN TRACKS

1. ME ESTOY ENAMORANDO—La Mafia—Sony Discos
2. MI TIERRA—Gloria Estefan—Epic
3. CASTILLO AZUL—Ricardo Montaner—Rodven
4. NUNCA VOY A OLVIDARTE—Cristian—Melody
5. MUCHACHA TRISTE—Los Fantasmas Del Caribe—Rodven
6. AYER—Luis Miguel—WEA Latina
7. SOY UNA SEÑORA—Santone—SBK
8. PIEL ADENTRO—Ricardo Montaner—Rodven
9. UN CORAZON HECHOPEDAZOS—Ecrita Nazario—EMI Latin
10. LASTIMA QUE SEAS AJENA—Vicente Fernández—Sony Discos

HOT LATIN TRACKS ARTISTS

1. RICARDO MONTANER (5) Rodven
2. LA MAFIA (4) Sony Discos
3. EDNITA NAZARIO (5) EMI Latin
4. JON SECADA (4) SBK
5. LOS FANTASMAS DEL CARIBE (3) Rodven
6. JUAN LUIS GUERRA Y 440 (5) Karen
7. CHAYANNE (4) Sony Latin
8. LUIS MIGUEL (3) WEA Latina
9. GORKA ESTEFAN (2) Epic
10. DANIELA ROMO (4) EMI Latin

HOT LATIN TRACKS IMPRINTS

1. EMI LATIN (46)
2. SONY LATIN (40)
3. RODVEN (26)
4. SONY DISCOS (13)
5. FONOVISA (23)

HOT LATIN TRACKS LABELS

1. SONY (82)
2. EMI LATIN (51)
3. RODVEN (27)
4. FONOVISA (37)
5. BMG (21)

1994

HOT LATIN TRACKS

1. AMOR PROHIBIDO—Selena—EMI Latin
2. VIDA—La Mafia—Sony
3. LUNA—Ana Gabriel—Sony
4. PERO QUE NECESIDAD—Juan Gabriel—Ariola
5. SI TE VAS—Luis Miguel—SBK
6. DONDE QUIERA QUE ESTES—The Barrio Boyzz Y Los BUKIS—EMI Latin
7. BIDI BIDI BOM BOM—Selena—EMI Latin
8. QUIISIERA—Emmanuel—Sony
9. DETRAS DE MI VENTANA—Yuri—Sony
10. EL DIA QUE ME QUIERAS—Luis Miguel—WEA Latina

HOT LATIN TRACKS ARTISTS

1. LUIS MIGUEL (6) WEA Latina
2. SELENA (4) EMI Latin
3. ANA GABRIEL (4) Sony
4. LA MAFIA (4) Sony
5. GLORIA ESTEFAN (3) Epic
6. LOS FANTASMAS DEL CARIBE (4) Rodven
7. PIMPINELA (4) PolyGram Latino
8. LOS FUGITIVOS (4) Rodven
9. CRISTIAN (4) Melody
10. THE BARrio BOYZZ (3) SBK

HOT LATIN TRACKS IMPRINTS

1. SONY (61)
2. EMI LATIN (39)
3. RODVEN (27)
4. FONOVISA (33)
5. WEA LATINA (22)

HOT LATIN TRACKS LABELS

1. SONY (79)
2. EMI LATIN (46)
3. FONOVISA (50)
4. RODVEN (27)
5. WEA LATINA (23)

1995

HOT LATIN TRACKS

1. NO ME QUEDA MAS—Selena—EMI Latin
2. FOTOS Y RECUERDOS—Selena—EMI Latin
3. TU SOLO TU—Selena—EMI Latin
4. QUE NO ME OLVIDE—Bronco—Fonovisa
5. I COULD FALL IN LOVE—Selena—EMI Latin
6. UNA MUJER COMO TU—Marco Antonio Solis Y Los BUKIS—Fonovisa
7. NADIE—La Mafia—Sony
8. MI FORMA DE SENTIR—Pedro Fernández—PolyGram Latino
9. TOMA MI AMOR—La Mafia—Sony
10. LA MEDIA VUELTA—Luis Miguel—WEA Latina

HOT LATIN TRACKS ARTISTS

1. SELENA (7) EMI Latin
2. LA MAFIA (5) Sony
3. LUIS MIGUEL (4) WEA Latina
4. MARCO ANTONIO SOLIS Y LOS BUKIS (5) Fonovisa
5. BRONCO (3) Fonovisa
6. LOS TIGRES DEL NORTE (5) Fonovisa
7. CRISTIAN (4) Melody
8. LIBERACION (4) Fonovisa
9. SPARKS (3) Fonovisa
10. FITO OLIVARES (3) Fonovisa

HOT LATIN TRACKS IMPRINTS

1. FONOVISA (81)
2. EMI LATIN (37)
3. SONY (48)



La Mafia



Cristian

4. WEA LATINA (17)
5. POLYGRAM RODVEN (16)

HOT LATIN TRACKS LABELS

1. FONOVISA (104)
2. SONY (64)
3. EMI LATIN (42)
4. WEA LATINA (18)
5. BMG (17)

1996

HOT LATIN TRACKS

1. UN MILLON DE ROSAS—La Mafia—Sony
2. AMOR—Cristian—Fonovisa
3. POR AMARTE—Enrique Iglesias—Fonovisa
4. QUE PENA ME DAS—Marco Antonio Solis—Fonovisa
5. COMO TE EXTRANO—Pete Astudillo—EMI Latin
6. SI TU TE VAS—Enrique Iglesias—Fonovisa
7. NO TE VAYAS—Intocable—EMI Latin
8. AMARTE A TI—Cristian—Fonovisa
9. NO LLORES POR MI—Enrique Iglesias—Fonovisa

10. TE APROVECHAS—Grupo Límite—PolyGram Latino

HOT LATIN TRACKS ARTISTS

1. ENRIQUE IGLESIAS (5) Fonovisa
2. CRISTIAN (4) Fonovisa (1) Melody
3. LA MARIA (4) Sony
4. LOS TIGRES DEL NORTE (7) Fonovisa
5. LUIS MIGUEL (4) WEA Latina (1) West Discos
6. BRONCO (6) Fonovisa
7. MARCO ANTONIO SOLIS (7) Fonovisa
8. GRUPO LIMITE (3) PolyGram Latino
9. BOBBY PULIDO (4) EMI Latin
10. INTOCABLE (3) EMI Latin

HOT LATIN TRACKS IMPRINTS

1. FONOVISA (102)
2. EMI LATIN (49)
3. SONY (38)
4. POLYGRAM LATINO (17)
5. WEA LATINA (12)

HOT LATIN TRACKS LABELS

1. FONOVISA (108)
2. EMI LATIN (53)
3. SONY (47)
4. POLYGRAM LATINO (18)
5. WEA LATINA (12)

1997

HOT LATIN TRACKS

1. TE SIGO AMANDO—Juan Gabriel—Ariola
2. EL DESTINO—Juan Gabriel/Ricardo Dúrcal—Ariola
3. YA ME VOY PARA SIEMPRE—Los Temerarios—Fonovisa
4. ENAMORADO POR PRIMERA VEZ—Enrique Iglesias—Fonovisa
5. PIENSA EN MI—Grupo Mojado—Fonovisa
6. SOLO EN TI—Enrique Iglesias—Fonovisa
7. ASI COMO TE CONOCI—Marco Antonio Solis—Fonovisa
8. POR DEBAJO DE LA MESA—Luis Miguel—WEA Latina
9. DESESESPERADAMENTE ENAMORADO—Jordi—Fonovisa
10. JUGUETE—Grupo Límite—PolyGram Latino

HOT LATIN TRACKS ARTISTS

1. ENRIQUE IGLESIAS (5) Fonovisa
2. MARCO ANTONIO SOLIS (5) Fonovisa
3. LOS TIGRES DEL NORTE (7) Fonovisa
4. LUIS MIGUEL (4) WEA Latina
5. LOS TUCANES DE TIJUANA (4) Fonovisa
6. GRUPO LIMITE (4) PolyGram Latino
7. JUAN GABRIEL (3) Ariola
8. LOS TUCANES DE TIJUANA (4) EMI Latin
9. ALEJANDRO FERNANDEZ (4) Sony Discos
10. BRONCO (4) Fonovisa

HOT LATIN TRACKS IMPRINTS

1. FONOVISA (79)
2. EMI LATINA (42)
3. ARIOLA (11)
4. WEA LATINA (19)
5. POLYGRAM LATINO (16)

HOT LATIN TRACKS LABELS

1. FONOVISA (87)
2. SONY (68)
3. EMI LATINA (56)
4. BMG (19)
5. POLYGRAM LATINO (19)

OLGATANÓN

TE ACORDARÁS DE MÍ



With a beginning
like this,
how can you
forget her

#1 Debut Heatseekers
(first ever by a Latin artist)

#1 on Soundscan

300,000 units sold
Triple Platinum!

#1 on Latin 50 chart



WHO WAS NO. 1

Continued from page LMQ-1

"Simplemente Amigos" Ana Gabriel (CBS) 2 weeks
 "Si Vos A Perderme" Gloria Estefan (Epic) 5 weeks
 "Fria Como El Viento" Luis Miguel (WEA Latina) 3 weeks
 "Fusie Un Triste De Huelo En La" Chayanne (CBS) 4 weeks
 "Como Fui A Enamorarme De Ti" Los Bukis (Fonovisa) 4 weeks

1990

"La Chica De Hueso" Emmanuel (CBS) 1 week
 "Como Fui A Enamorarme De Ti" Los Bukis (Fonovisa) 2 weeks
 "La Cima Del Cielo" Ricardo Montaner (TH-Rodven) 2 weeks
 "Lambada" Kaoma (CBS) 7 weeks
 "Atrás Las Ventanas Del Amor" Roberto Carlos (CBS) 3 weeks
 "Volari" Gipsy Kings (Elektra) 2 weeks
 "Quiero Como Tú" Ana Gabriel (CBS) 7 weeks
 "El Corrido Es Como Una Flora" Rudy La Scala (Sonotone) 4 weeks
 "Tengo Todo Excepto A Ti" Luis Miguel (WEA Latina) 8 weeks
 "Por Quié Tengo Que Olvidar?" José Feliciano (Capitol-EMI)

Latin) 2 weeks
 "Amnesia" José José (Ariola) 1 week
 "Peligroso Amor" Myriam Hernández (Capitol-EMI)



Emmanuel

"Te Pareces Tanto A El" Myriam Hernández (Capitol-EMI Latin) 4 weeks
 "Sopa De Caracol" Banda Blanca (Sonotone) 2 weeks



Yuri

"No Basta" Franco De Vita (Sony Discos) 6 weeks
 "Mi Deseo" Los Bukis (Fonovisa) 6 weeks
 "Todo Todo Todo" Daniela Romo



Gipsy Kings

"Si Piensas, Si Quieres" Roberto Carlos y Recio Dúrcal (Sony Discos) 1 week

"Nada Se Compara Contigo" Álvaro Torres (Capitol-EMI Latin) 2 weeks

"Mi Mayor Necesidad" Los Bukis (Fonovisa) 4 weeks
 "No Sí Tú" Luis Miguel (WEA Latina) 7 weeks

"Buenos Amigos" Selena y Álvaro Torres (Capitol-EMI Latin) 1 week

"Torro" José Luis Rodríguez y Julio Iglesias (Sony Discos) 2 weeks

"Desde El Día Que Te Fui" Pandora (EMI Latin) 1 week

"Otra Día Más Sin Verte" Jon Secada (SBK) 5 weeks

"Evidencias" Ana Gabriel (Sony Discos) 10 weeks

"El Centro De Mi Corazón" Chayanne (Sony Discos) 2 weeks

"Ángel" Jon Secada (SBK) 6 weeks

"Para Quié Te Quieres" Daniela Romo (Capitol-EMI Latin) 1 week

"Castillo Azul" Ricardo Montaner (TH-Rodven) 2 weeks

Latin) 2 weeks
 "Completemente Enamorados" Chayanne (CBS) 5 weeks
 "Entrégaté" Luis Miguel (WEA Latina) 1 week
 "Bridzame Fuerte" Lourdes Robles (CBS) 1 week
 "Es Demasiado Tarde" Ana Gabriel (CBS) 4 weeks

1991
 "Es Demasiado Tarde" Ana Gabriel (CBS) 6 weeks



José Feliciano

(Capitol-EMI Latin) 10 weeks
 "Casas Del Amor" Vicki Carr Y Ana Gabriel (Sony Discos) 10 weeks
 "Por Quié Serás" Rudy La Scala (Sonotone) 2 weeks
 "Amor Mío, Qué Me Has Hecho?" Camilo Sesto (Ariola) 6 weeks

1992
 "Amor Mío, Qué Me Has Hecho?" Camilo Sesto (Ariola) 4 weeks
 "Inolvidable" Luis Miguel (WEA Latina) 5 weeks

1993
 "Castillo Azul" Ricardo Montaner (TH-Rodven) 7 weeks

Continued on page LMQ-8

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LATIN MUSIC

WHO WAS NO. 1

Continued from page LMQ-6

"El Costo De La Vida" Juan Luis Guerra y 440 (Karen) 1 week
 "Cose En Nuestra Amor" Jon Secada (SBK) 2 weeks
 "Piel Adentro" Ricardo Montaner (Rodven) 4 weeks
 "Me Estoy Enamorando" La Mafia (Sony Discos) 9 weeks
 "Muchacha Triste" Los Fantasmas Del Caribe (Rodven) 3 weeks
 "Senor" Jon Secada (SBK) 2 weeks
 "Ay" Luis Miguel (WEA Latina) 3 weeks
 "Mi Tierra" Gloria Estefan (Epic) 6 weeks
 "Nunca Vaya A Olvidarte" Cristian (Melody) 4 weeks
 "Guadalajipe" Josy y Durval (PolyGram Latino) 1 week

"Hasta Que Me Olvides" Luis Miguel (WEA Latina) 3 weeks
 "Con Los Ojos Que Me Quieren" Gloria Estefan (Epic) 4 weeks
 "Por Una Ligrina" Los Fantasmas Del Caribe (Rodven) 1 week



Jon Secada

"Cerca De Ti" The Barrio Boyzz (EMI Latin) 2 weeks

1994

"Cerca De Ti" The Barrio Boyzz (EMI Latin) 4 weeks
 "Detrás De Mi Ventana" Yuri (Sony



Bronco

Latin) 3 weeks
 "Luna" Ana Gabriel (Sony Latin) 3 weeks

"Mi Amor Amor" Gloria Estefan (Epic) 2 weeks
 "Dondequieras Que Estés" The Barrio Boyzz y Selena (EMI Latin) 6



Alejandro Fernández

(Fonovisa) 8 weeks
 "Qué Pena Me Das" Marco Antonio Solis (Fonovisa) 10 weeks

"No Hago Por Mi" Enrique Iglesias (Fonovisa) 1 week
 "Recuerdos, Tristeza Y Soledad" Marco Antonio Solis (Fonovisa) 8 weeks

"Trapezista" Enrique Iglesias (Fonovisa) 4 weeks

1997

"Trapezista" Enrique Iglesias (Fonovisa) 1 week
 "Ay, Ay, Ay, Come" Marco Antonio Solis (Fonovisa) 3 weeks

"Enamorado Por Primera Vez" Enrique Iglesias (Fonovisa) 12 weeks

"Yo Me Voy Para Siempre" Los Temerarios (Fonovisa) 1 week
 "Sido En Ti" Enrique Iglesias (Fonovisa) 10 weeks

"El Pato" Juan Gabriel/Rocío Dúrcal (Ariola) 1 week
 "El Mojado Acañadito" Los Tigres Del Norte (Fonovisa) 2 weeks

"No Pretendo" Gloria Estefan (Epic) 1 week
 "Miente" Enrique Iglesias (Fonovisa) 4 weeks

"Por Debajo De La Mesa" Luis Miguel (WEA Latina) 4 weeks
 "Te Sigo Amor" Juan Gabriel (Ariola) 1 week

"La Vida Es Bendita" Marco Antonio Solis (Fonovisa) 1 week
 "Sí Tú Sufieres" Alejandro Fernández (Sony Discos) 6 weeks

"Lo Mejor De Mi" Cristian (Ariola) 1 week
 "Y Hubo Algunas" Marc Anthony (RCA Latina) 4 weeks

"Ea El Jardín" Alejandro Fernández y Gloria Estefan (Sony Discos) 1 week
1998
 (through the Nov. 7 issue)

"En El Jardín" Alejandro Fernández y Gloria Estefan (Sony Discos) 5 weeks

"Qué No Me Olvide" Bronco (Fonovisa) 8 weeks
 "Toma Mi Mano" La Mafia (Sony Discos) 1 week

"Fotos Y Recuerdos" Selena (EMI Latin) 7 weeks

"Una Mujer Como Tú" Marco Antonio Solís y Los Buki (Fonovisa) 6 weeks
 "El Palo" Juan Gabriel (Ariola) 1 week

"Tú Sólo Tú" Selena (EMI Latin) 4 weeks
 "Si No Dijera" Luis Miguel (WEA Latina) 7 weeks

"Arriendo Pisos" Gloria Estefan (Epic) 2 weeks
 "Si Tú Te Vas" Enrique Iglesias (Fonovisa) 5 weeks

1999
 "Si Tú Te Vas" Enrique Iglesias (Fonovisa) 3 weeks
 "Amor" Cristian (Melody) 12 weeks

"Experiencia Religiosa" Enrique Iglesias (Fonovisa) 2 weeks
 "El Circo" Los Tigres Del Norte (Fonovisa) 1 week

"Basta Ya" Olga Tañón (WEA Latina) 1 week
 "Amaré A Ti" Cristian (Melody) 1 week

"Por Amarte" Enrique Iglesias (Fonovisa) 3 weeks ■

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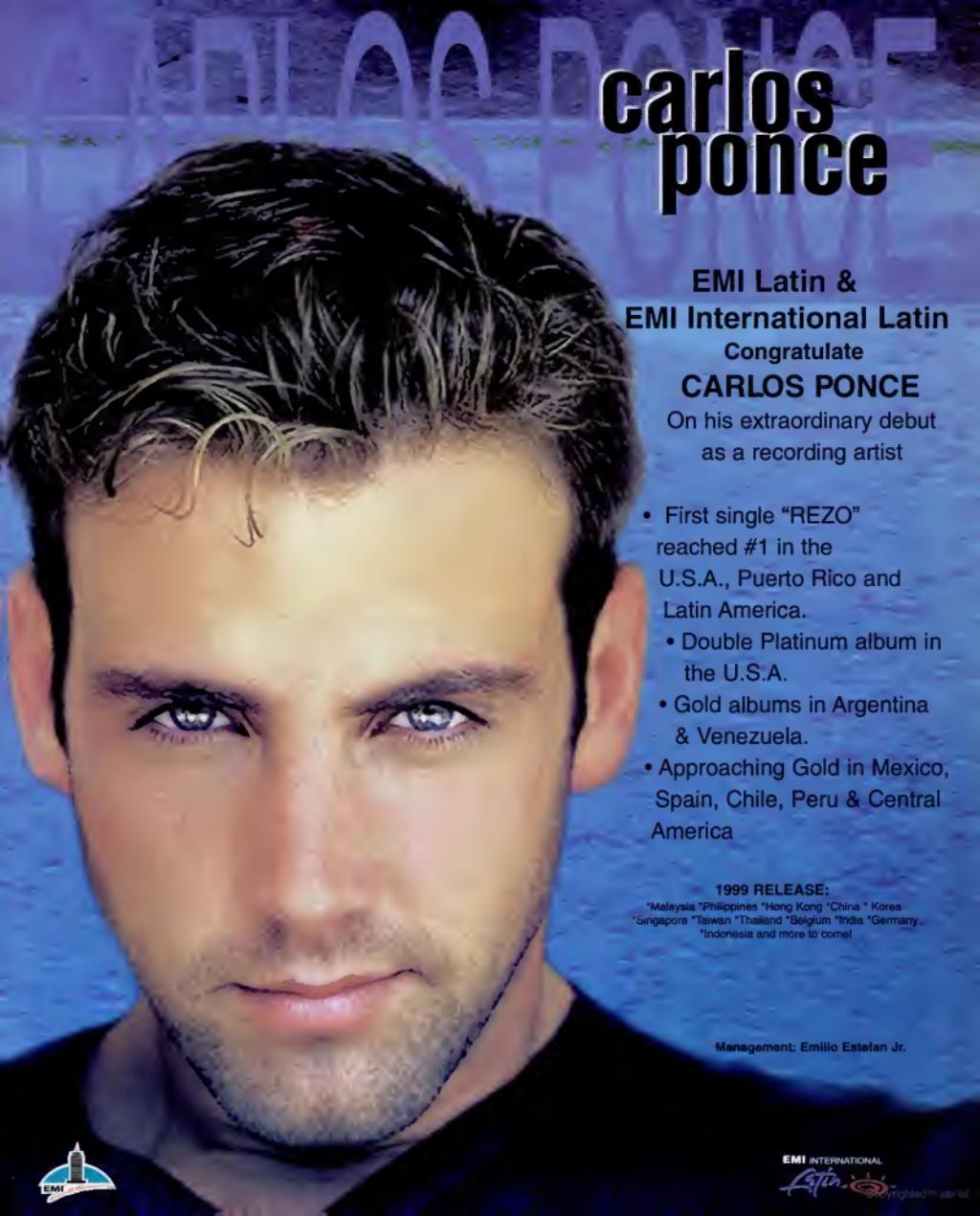
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A close-up, color photograph of Carlos Ponce's face. He has dark, wavy hair and is looking directly at the camera with a neutral expression. The background is a soft-focus blue.

carlos ponce

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This month, Sony Mexico was expected to issue new product by two of its hottest pop acts: Fey and Onda Vaselina.

Juan Manuel Serrat's album on BMG-Ariola "Sombras De La China" was certified platinum (60,000 units) in Argentina only six days after its September release. The highly esteemed Spanish troubadour, who always has enjoyed great success in Argentina, is booked on a short tour of the country in December. A more extensive swing through Argentina is planned for June 1999.

Executives at Mexican imprint Azteca Music jazzed about Gallo Negro, a funk and rock act discovered at a local radio contest in Mexico City. The band's "peculiar, funky style conquered us, and we are sure it will be a success," says José Luis Villareal, director of Azteca, who once made similar comments about a bolero group from Colombia called Los Tri-O. The band has sold more than 200,000 units of its eponymous 1998 disc, according to the label. Gallo Negro is currently working on its label debut.



NEWS IN REVIEW

Hot Product, Fourth-Quarter Releases And A Holiday Compilation



L-R: Fey, Rocío Dúrcal and José José



Fat Family sold 100,000 copies of its eponymous debut within 10 days of its release in September, thereby

earning the R&B group signed to EMI-Odeon Brasil a gold disc on its first try. Fat Family, consisting of five

sisters and two brothers of ample physical persuasion, opened on its first Sept. 16 by U.S. vocal group

Take 6. The septet began its career in the rural São Paulo state in 1996. The group's disc, produced by Guto Gracá Mello, features Portuguese-language covers of English R&B tunes by Babyface, Diana King and Rod Temperton, along with original material authored by well-known Brazilian singers Ed Motta, Paula Toller and Herbert Vianna.

Fourth-quarter releases from BMG Mexico feature product from the label's big-name artists, such as Juan Gabriel, Rocío Dúrcal, José José and Guadalupe Pineda. Meanwhile, pop balladeer Cristian is preparing a first rock album for early 1999. Likewise, BMG rockers Alejandro Guzmán is recording her new album, slated to be dropped in 1999.

Max Music Mexico is set to drop a series of compilations for the holiday season, including a compendium from '70s disco act Silver Convention plus multi-artist sets "Calle 70," "70's 70's," "Mix Mix 2" and "Banda Mix," a collection of material from such notables as Banda El Recodo, Zorro and Arkangel R-15.

Continued on page LMQ-16

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LATIN MUSIC QUARTERLY



MERCHANTS
& MARKETING

NEWS IN REVIEW

MTV Motors, Buenos Aires Beauty And Format Futures

In a move aimed at the 20-to-30-year-old consumers in Argentina, automaker Renault and MTV Latin America have teamed to introduce a limited edition of 1,000 of Renault's Clio model with the



Renault's Clio Sport

MTV logo displayed on the cars. Each comes complete with a tailor-made Philips sound system and a selection of MTV pre-programmed CDs. The advertising plan for the Clio/MTV auto includes billboards, as well as radio and television ads.

Reina De Corazones is a new imprint recently formed in Argentina with distribution by Universal Music. Among the label's initial releases is "Tercer Album" by rock artist Carrer, produced by Bahamónicos members Adrián Dargelos and Uma-T.

The opening of the Walt Disney musical "Beauty And The Beast" was slated to take place Thursday (26) at the rebuilt Opera Theater in Buenos Aires. While maintaining its aristocratic style, the theater now sports the modern technology required to produce complex musical numbers. The cast includes 2,200 actors, singers and dancers led by the production's stars, Juan Rodó and Marisol Otero.

U.S.-based Boston Capital, the private equity arm of Bank Boston Corporation, has made a \$12 million investment in Microservice Tecnología Digital S.A., one of the largest CD replicators in Brazil. Prior to the investment, Micro-

service, based in São Paulo, was equally owned by brothers Roberto and Isaac Hems and brothers Sérgio and David Alhadeff. The capital influx is expected to help Microservice build a second plant in São Paulo, expand its operations in Manaus, and invest at opportunities in DVD and CD-ROM, and market new products in graphic arts, photography and medical-imaging technologies. *****

Mexico's prominent distributor, La Feria Del Disco, is now handing out a monthly award for the best-selling title as determined by an independent accounting firm. The first honoree is October's No. 1 Colombian ballad auto Los Tri-O, whose Azteca Music album "Nuestro Amor" has sold 200,000 units, according to Mexico's record trade group Amiprofon.

Reader's Digest Brasil, a subsidiary of the U.S.-based publisher, was awarded a platinum disc in November by Record Sales, the trade group ARPD for sales of 250,000 units of "The Nat King Cole Collection." The five-CD set of



Nat King Cole

Cole's greatest hits is one of several compendiums issued by the magazine since 1997. "We offer only exclusive products for the subscribers of the magazine—products that they won't find anywhere else," says Celso Guida, music-repertoire manager of Reader's Digest Brasil. The magazine has 100,000 subscribers in Brazil, second only to Vida. According to Guida, the new concept of the company is to let the reading subscribers to discover their musical interests, then create a CD collection. ■

Assistance in preparing The Latin Music Quarterly was provided by Teresa Aguilera in Mexico City, Marcelo Fernández Bitar in Buenos Aires, Pablo Marquez in Santiago, Chile, and Enoc Paitano in São Paulo.

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During its annual convention Oct. 6-7 in Mexico City, Mexico's radio and television organization CIRT invited Mexican record trade group Amprofon to the confab for a first-ever product presentation by its member labels. The nine participating record companies were Azteca Music, BMG, Fonovisa, EMI, Musart, PolyGram, Sony, Universal and Warner. *****

Radio Colonia, an AM Spanish pop-music station located in Colonia, Uruguay, near Buenos Aires, has begun operating FM Mágica, thanks to a 20-year-old agreement between Argentina and Uruguay that authorizes two radio stations from Uruguay the right to broadcast in Argentina. The former Microsud and Fonovisa Argentina president Mario Kaminski, who has proudly announced the installation of a transmitter that covers 100 kilometers around Buenos Aires, FM Mágica will feature an all-Spanish music format, a format that previously did not exist in Buenos Aires. Kaminski has struck a deal with Argentina's largest television broadcast, FM Mágica throughout Argentina. In addition, Kaminski has secured a pact with Buenos Aires supermarkets and malls to fea-



ture FM Mágica in their outlets.

The last important radio-sponsored music festival in Mexico

City of 1998 took place Nov. 7-8 at Palacio De Los Deportes, where pop radio station XEDA-FM ("Pulsar 90.5") hosted its sixth annual gig.

Formerly a one-day event, the radiofest, produced by Arturo Forzán, was extended to two days and was expected to draw 40,000.

Featured performances were expected from a laundry list of noted Latino artists, including Laura Pausini, Fey, Plastilina Mosh, Shakira, Onda Vasolina, Yuri, Kabah, Carlos Ponce, Moenia, Sentidos Opuestos, Ricardo Arjona, Chayanne, Francisco Céspedes, Molotov, The Sacados, Sergio Blas, Calo, Ilegales, David Summers, Jean Karo, Yvonne Aviles and Terra Cero. *****

Spanish-language radio is more popular than ever in New York and Los Angeles—the country's two largest radio markets. According to Arbitron's summer '98 book, the No. 1 station in New York was WSKQ-FM, a tropical station owned by the same company as WSKQ-AM. It marked the first time a Spanish station earned sole possession of first place in the New York market. The station's rating ratcheted up 5.9 to 6. In Los Angeles, two Spanish-language stations, KLVE-FM and KSCA-FM, tied for the first time in L.A. Moreover, both stations were owned by the same company—Hearst. Both stations, KLVE-FM ("K-Love") and regional Mexican KSCA-FM ("La Nueva"), had run first and second for two of the past three ratings books. ■

PROGRAMMING

NEWS IN REVIEW

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Audible Inc. Capitalizes On Providing Content On The Net

BY CATHERINE APPLEFELD OLSON
WASHINGTON, D.C.—Many companies are promising Internet magic, but when it comes to Audible Inc., hearing is believing.

The Wayne, N.J.-based company is revolutionizing the distribution of content by enabling users for a fee to download material from its World Wide Web site that they can play back with the portable Audible player.

Privately held Audible—which has received funding from venture capital firm Kleiner, Perkins, Caufield & Byers; Intel; AT&T; and Compaq—started just two years ago to provide a new distribution channel for audiobooks and quickly emerged into other spoken-word content.

Its library currently numbers

16,000 pieces of content, which will more than double in a year, based on existing deals alone. The encoded material is available for download from the Audible Web site (www.audible.com) to the player two hours at a time.



Because the player carries a price tag of \$199 and is designed for people on the move, Audible is targeting the mobile professional. That group includes the 84 million people who drive to work alone, focusing specifically on 30- to 50-year-olds in the middle-class, higher incomes and are Internet savvy, says Audible founder Don Katz.

To support its first revenue

stream, the delivery of audiobooks over the Internet, Audible has deals with more than 80 audiobook publishers whose works it compresses and encodes for release at the same price as the physical shelves.

Because book publishers feel capitalization of sales, Katz says, Audible often encounters "some kind of momentary pause" when it first approaches them. But he adds that the company has made great strides with publishers and is pursuing co-promotional avenues with them, such as posting on its Web site portions of books before publication.

The second content area has time-sensitive information that may or may not have existed previously in audio format. It is this category—audio versions of books, magazines and journals, radio broadcasts—that can be listened to according to the user's schedule—that Katz and Audible president/

CEO Andy Huffman believe will become the cornerstone of their business.

The third portion of Audible's business is contracts with corporations who want to distribute proprietary messages through the same system. Audible will encode the corporation's audio content and secure it on Audible's servers. Huffman says Audible is targeting the financial, technology, and pharma-

ceutical industries and adds that several Fortune 500 companies are testing the concept.

With Audible's addition of the time-sensitive material comes a move toward more unique content that Katz likes to call channel HBO's segue from being a distributor of feature films to a producer of original programming.

Audible has deals with a variety of

(Continued on page 53)



KATZ

audible.com

Wicklow, Putumayo Team Up For Lamond

BY DON JEFFREY

NEW YORK—A young artist from eastern Canada's Cape Breton island, whose album, "Star's Eye," was released on Wicklow Records in June, presents a unique problem for U.S. marketers. She doesn't sing in English. In addition, the Scots-Gaelic-singing artist's music does not conveniently fit into the ready categories of music, like world beat or pop or rock. She's a little bit of all three.

But the pairing of a major record company and a nonaffiliated independent label—companies that generally do not find many reasons to work

together—has heartened executives at both companies and increased the odds of having Lamond's music reach American audiences.

Wicklow, a joint venture between BMG Classics and Chieftains leader Paddy Moloney and his managers, has teamed with Putumayo World Music, which has made its reputation selling compilations of world music in nontraditional ways, to promote Lamond's album and a Putumayo compilation released in September, "Celtic Tides," on which she appears.

Wicklow and Putumayo are co-sponsoring a national tour by Lamond that began Sept. 20 in Nevada City, Calif., and will end with a stop Saturday (21) at the Bottega Line in New York. In addition to those dates, Lamond will perform at 16 Borders Books & Music stores

around the country.

Besides selling Lamond's album, says Wicklow label manager John Voigtmann, the campaign is designed to create awareness of the artist and



build an audience for her next album, planned for next year.

This is the first time that Wicklow, 50%-owned by BMG, has worked with an independent label. For Putumayo, this is its first major effort with a major record company.

Executives at both companies admit to being "terrified" when they began

(Continued on next page)

who had purchased at least six recordings in the previous six months—had used a PC. The spread of seven percentage points is significant and indicates that the most devoted purchasers of recorded music are the most plugged-in.

A similar result was found with the use of the Internet and online services. Of the total population, 40.4% said they were online. But 36% of active buyers were on the Internet.

These were not casual or occasional Internet users, either. The average amount of time spent online by the active buyers was 8.9 hours a week, or more than an hour a day on average.

CD-ROM usage was also greater among those who were the most passionate about purchasing music. Of all persons surveyed, 46% said they used the multimedia format. But of the active buyers, 46% were

(Continued on next page)



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TRANS WORLD ENTERTAINMENT reports that net income surged to \$4.3 million in the third fiscal quarter that ended Oct. 31, compared with \$1 million in the corresponding period a year ago. Sales for stores open at least a year increased 6% in the quarter. Company revenue rose 25% to \$143.4 million from \$114.7 million last year. Trans World's gross margin increased to 38.5% from 38.1% a year ago, and its selling, general, and administrative expenses declined to 30% of sales from 32.4%. Interest expense fell to \$465,000 in the quarter, from \$1.1 million last year. The company attributes the higher sales and profits to "operational efficiencies throughout the organization."

KMART, the operator of 2,169 discount department stores, has launched an online music store called Music Favorites. Offering more than 100,000 music titles, the site (www.MusicFavorites.com) has been set up, maintained, and supplied by Kmar's rackjobber, Handelmann. The site will feature special promotions like the Favorites Artist of the Month, which is currently on the launch date. Nov. 16, the featured artist will be Celine Dion, whose new CD, "These Are Special Times," was priced at \$13.99. The basic shipping cost is \$2.99, plus 50 cents for each additional item. The online orders are being fulfilled by one-stop like Valley Media.

K-TEL INTERNATIONAL reports a net loss of \$3.1 million for the first fiscal quarter, compared with net profit of \$1.2 million in the same period a year ago. Net sales fell to \$18 million in the three months that ended Sept. 30 from \$25 million last year because K-Tel exited its third-party media-buying business. The company incurred a \$1.6 million charge for discontinuing the media buying and a home-video product line. It also booked a \$600,000 loss from its investment in online music store K-tel Express.

In other news, K-tel reports that it has been notified by Nasdaq that it fails to meet the minimum net worth requirement for listing on the exchange's National Market System. K-tel says it plans to meet with Nasdaq to "present a plan to meet the standards" early next year. The day that news was announced, K-tel's stock fell \$5.625, or 31.9%, to \$12 on heavy volume of 13.1 million shares, nine times above average.

SFX ENTERTAINMENT, a promoter, producer, and venue operator for live entertainment events, reports that third-quarter revenue soared to \$388 million from \$43.4 million a year ago because of several acquisitions of venue operators. Net income rose to \$17.5 million from \$3.4 million in the same quarter last year.

TOWER RECORDS has allied its online music store with Internet search engine Snap, a joint venture between C|NET and NBC. Financial terms were not disclosed. Tower's Internet store carries 310,000 music and video titles.

BORDERS GROUP has named as its new chief executive Phillip Pfeifer, the former president of book publisher Random House. Robert DiBenedetto, the chairman, relinquished the title of CEO. For the third quarter, the Ann Arbor, Mich.-based company reports a net loss of \$800,000 on sales of \$558.3 million, compared with a net loss of \$400,000 on sales of \$477.3 million a year ago.

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WICKLOW, PUTUMAYO TEAM UP FOR LAMOND (Continued from preceding page)

This unusual collaboration and delighted when things turned out well. Wickmann says that some executives at his company were unresponsive to the idea of joint advertising. "Saying we wanted to put Putumayo in the ads was like speaking in tongues," he says. Adds David Hazan, senior VP of marketing for Putumayo, "There's an infinite number of possibilities for something to go terribly wrong."

The effort began at a Borders convention in June in Ann Arbor, Mich. The retailer had asked Putumayo, whose releases are often featured in the book and music superstores, to provide some music. The label, promoting "Celtic Tides," asked Lamond to perform.

"My first reaction was negative," says Vicki Moloney, marketing director for Putumayo, "but for one of his artists he asked him to pay half the costs of the performance. But he went to the Borders convention and said that 'she blew me away.'

"I realized she's a great artist," he continues. "It's rock 'n' roll, this music." She doesn't think of herself as a world music artist. She makes modern music based on traditional themes."

He also realized that he could work with Putumayo. "They needed an artist to promote the compilation, and I needed a bigger context to place Mary Jane in," he says.

At about the same time, Lamond had received a grant from the Factor Organization in Canada to subsidize a U.S. tour.

Wickmann says that plans for the label's cooperation in tandem with the tour were drawn up on a napkin at a New York restaurant, Nobu Star.

What Wicklow and BMG provide are major-label marketing, sales, and distribution; Putumayo provides access to nontraditional markets.

Wickmann says he hired an independent promoter to get Lamond's music on noncommercial radio and an independent publicist for tour coverage. Posters and point-of-purchase materials promote both labels' releases.

Wicklow lined up cooperative advertising support with retailers, in addition to Borders' support. The label's programs with Tower Records and independent retailers like Waterloo, Millennium, and Electric Light.

In all, Wicklow committed between \$50,000 and \$75,000 to the project.

Putumayo provided the kind of grassroots marketing support that often eludes a major distributor. For instance, Putumayo made available a database of 9,000 Celtic music lovers in the San Francisco area. "We can get lists, but they're dubious quality," says Wickmann. "And they don't come cheap. Putumayo's lists have more focus."

Putumayo printed postcards promoting both albums, and BMG mailed them. Under the direction of VP of promotion Tom Frouge, Putumayo coordinated the tour and promotions.

Executives have seen some encouraging early results. BMG has shipped 11,000 units of "Sue's" to

retail and concert venues, and Wickmann says sales are "growing." Putumayo says that it shipped 60,000 units of "Celtic Tides." Radio stations in major markets—such as noncommercial KUT Austin, Texas—are playing Lamond's music. In March, a longform video for "Celtic Tides" will be aired on the Bravo cable channel.

Lamond came to the attention of

but Wicklow acquired the rights elsewhere. She is a popular artist in Canada, having been nominated for a Juno Award. Wickmann says her album, released this year, has sold more than 35,000 units in Canada. "Anyone who likes Sarah McLachlan would like Mary Jane Lamond," he says.

"Celtic Tides" features "Sleepy Maggie," as well as tracks by such artists as the Chieftains, Mary Black, and Clannad. The title will not be distributed through the BMG system, according to Hazan. Putumayo distributes its own product to non-traditional accounts and uses Distribution North America for traditional music retail.

Putumayo has been primarily known as a compilation label, but it has signed an artist, Puerto Rican artist, and signed its first act, Ricardo Lennox. Unlike most other labels, Hazan says, the label will be "brand-based," as, say, Windham Hill is.

Putumayo's reach extends into more than 2,000 nontraditional accounts, including gift-store chains, clothing stores, and coffee shops, says Hazan. About 50% of its sales are at traditional record stores.

Would the two labels work together again? "If the right situation arose," says Wickmann. "The key is to have the right artist. It wouldn't work with every artist."

Wicklow threw her vocal work on a popular track, "Sleepy Maggie," by Canadian Celtic rock fiddler Ashley MacIsaac. Moloney asked her to perform on an album he was producing for his new label, "Fire In The Kitchen," that features musicians from Nova Scotia's Cape Breton.

A&M Records has the rights to market Lamond's music in Canada.

BUYING TRENDS

(Continued from preceding page)

CD-ROM-savvy

The use of technology has increased in the past year, which should come as no surprise to anyone.

The results were not overwhelming, however, for overall PC usage, which was up less than two percentage points to 54% of active buyers, from 52.2% the year before.

But for CD-ROM and Internet usage, the changes were significant. Among active buyers, CD-ROM use rose to 45.6% from 40.7%. And Internet and online usage was up even more, to 38% from 30.8% a year ago.

What are the demographics of the technology-proficient?

If you broke out the results by age, you would see that the 35- to 44-year-olds were in the lead—14.1% of males in this age group had PC access; 14.9% of females. The same age group—35-44—also ranked the highest for both males and females in usage of CD-ROM and the Internet and online services, as well.

As for regions of the U.S., the Pacific had the most residents with PC access, 16.1%, while 20.2% of those with PC access bought music in those establishments. More interesting, though—and providing further evidence of the affinity between technology and music—was that 9.3% of those who had PC access bought music in electronics stores, in which only 7.2% of the entire population bought music to buy.

Finally, consumers were queried on the type of music they generally bought. Again, rock 'n' roll led the way. Its purchasers made up 13.7% of the computer-accessible and 12% of the entire sample.

Putumayo's data together, one could draw a composite of the active music buyer who is computer-literate. It's a 35- to 44-year-old male or female living in a California suburb who listens to rock radio, shops at big music chains, and buys mostly rock music.

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST	COMPILER / NUMBER/DISTRIBUTING LABEL/UGG LIST PRICE	TITLE	NUMBER OF WEEKS
* * NO. 1 * *					
1	1	GARTH BROOKS ^A	Capitol Nashville (10/19) 15.98	THE HITS	151
2	3	BEASTIE BOYS ^A	Def Jam (10/19) 15.98	LICENSED TO ILL	372
3	4	METALLICA ^A	Warner Bros. (10/19) 15.98	METALLICA	379
4	2	ALANIS MORISSETTE ^A	Maverick (10/19) 15.98	JAGGED LITTLE PILL	177
5	6	SHANIA TWAIN ^A	Reprise (10/19) 15.98	THE WOMAN IN ME	194
6	8	PINK FLOYD ^A	Columbia (2/26) 15.98	A COLLECTION OF GREAT DANCE SONGS	21
7	41	KENNY G ^A	EMI (10/19) 15.98	MIRACLES — THE HOLIDAY ALBUM	52
8	13	SONGTRACK ^A	EMI (10/19) 15.98	GREASE	286
9	12	BOB SEGER & THE SILVER BULLET BAND ^A	Capitol (3/14) 15.98	GREATEST HITS	212
10	9	CELINE DION ^A	Capitol (10/19) 15.98	FALLING INTO YOU	140
11	14	JEWEL ^A	Atlantic (10/19) 15.98	PIECES OF YOU	144
12	13	PINK FLOYD ^A	EMI (10/19) 15.98	DARK SIDE OF THE MOON	1130
13	19	MANNHEIM STEAMROLLER ^A	Capitol (10/19) 15.98	CHRISTMAS IN THE AIR	60
14	10	BOB MARLEY AND THE WAILERS ^A	Tuff Gong/Bad Boy/Island (10/19) 15.98	LEGEND	691
15	20	MANNHEIM STEAMROLLER ^A	Capitol (10/19) 15.98	A FRESH AIR CHRISTMAS	113
16	30	THE NETHERLANDS PHILHARMONIC ORCHESTRA ^A	Lasting Light (10/19) 15.98	BRAMH'S SYMPHONY NO. 4 TRAGIC OVERTURE	2
17	22	SUBLINE ^A	Capitol (11/13) 15.98	SUBLIME	120
18	23	MANNHEIM STEAMROLLER ^A	Capitol (10/19) 15.98	CHRISTMAS	102
19	15	GUNS N' ROSES ^A	Geffen (24/10) 15.98	APPETITE FOR DESTRUCTION	399
20	18	JIMMY BUFFETT ^A	Capitol (10/19) 15.98	SONGS YOU KNOW BY HEART	404
21	21	DAVE MATTHEWS BAND ^A	Roadrunner (10/19) 15.98	CRASH	133
22	22	DEF LEPPARD ^A	Mercury (2/17) 15.98	VAULT — GREATEST HITS 1980-1995	172
23	24	TOOL ^A	EMI (10/19) 15.98	ENEMA	109
24	24	KORN ^A	Interscope (10/19) 15.98	KORN	32
25	30	JAY-Z & APOLLO 440 ^A	Def Jam (10/19) 15.98	REASON/ABLE DOUBT	24
26	21	LYNARD SKYNYRD ^A	Capitol (10/19) 15.98	SKYNYRD'S INNARDS/ THEIR GREATEST HITS	187
27	31	PINK FLOYD ^A	Columbia (10/19) 15.98	THE WALL	502
28	29	FLEETWOOD MAC ^A	Capitol (10/19) 15.98	GREATEST HITS	327
29	30	METALLICA ^A	Electric (10/19) 15.98	...AND JUSTICE FOR ALL	450
30	34	GEFFEN ^A	Capitol (10/19) 15.98	BIG ONES	115
31	28	JAMES TAYLOR ^A	Capitol (10/19) 15.98	GREATEST HITS	421
32	26	2PAC ^A	Death Row/Interscope (10/19) 15.98	ALL EYES ON ME	140
33	33	CREEDENCE CLEARWATER REVIVAL ^A	Capitol (10/19) 15.98	CHRONICLE VOL. 1	278
34	34	KORN ^A	Interscope (10/19) 15.98	LIFE IS PEACHY	56
35	31	SARAH McLACHLAN ^A	Nettwerk (18/10) 15.98	FUMBLING TOWARDS ECSTASY	278
36	45	ALAN JACKSON ^A	Capitol (10/19) 15.98	THE GREATEST HITS COLLECTION	160
37	40	VARIOUS ARTISTS ^A	Tommy Boy (10/19) 15.98	ESPN PRESENTS: JOCK JAMS VOL. 1	172
38	39	AC/DC ^A	Interscope (10/19) 15.98	GREAT SONGS AND PERFORMANCES	2
39	39	HANSON ^A	Capitol (10/19) 15.98	BACK IN BLACK	243
40	35	MARIAH CAREY ^A	Columbia (4/22) 15.98	MERRY CHRISTMAS	43
41	38	LINDA RONSTADT ^A	Capitol (10/19) 15.98	GREATEST HITS	26
42	35	TOM PETTY AND THE HEARTBREAKERS ^A	MCA (9/1) 15.98	GREATEST HITS	247
43	42	VARIOUS ARTISTS ^A	Interscope (10/19) 15.98	VEGGIE TUNES	12
44	44	JIM BRICKMAN ^A	Windham Hill (12/4) 15.98	SNOWED IN	10
45	46	EAGLES ^A	Capitol (10/19) 15.98	GREATEST HITS VOL. 2	211
46	48	THE TEMPTATIONS ^A	Capitol (10/19) 15.98	GREATEST HITS VOL. 1	2
47	47	LEANN RIMES ^A	Capitol (10/19) 15.98	BLUE	104
48	48	VARIOUS ARTISTS ^A	Adams (10/19) 15.98	A VERY SPECIAL CHRISTMAS 3	11
49	49	QUEEN ^A	Capitol (10/19) 15.98	GREATEST HITS	297
50	50	JIM BRICKMAN ^A	Windham Hill (12/4) 15.98	THE GIFT	12

Getting albums on the chart is a matter of falling below No. 100 on the Billboard 200 or release of older albums. Total Chart Weeks column reflects combined weeks total has been on the Billboard 200 and Top Pop Catalog albums. For Recording Industry Ass. of America (RIAA) certification for sales of 1 million or more copies, see the chart on page 10. *Artist and title are the only ones listed when a numerical following the symbol. **Artist includes vinyl LP if available. Most tape prices are CD prices for BMG and WEA, labels are listed separately. Tape prices marked EQ, and all other CD prices, are equal and are determined from wholesale price. The dollar sign indicates past or present Hemisphere title.

AUDIBLE INC.

(Continued from page 51)

publications whose works do not appear anywhere else in spoken-word form, including *The Economist* and *Harvard Business Review*. Regarding the 200,000-word special reports published by *The Economist*, Katz says, "Who has time to read these things?" But they make an incredible read.

Other unique audio content includes a variety of technology newsletters and a daily Internet business report from research firm Jupiter Communications.

Audible will put its name on its original fare but does not plan to push its name too far: "We promote the brands; we don't subsume them," Katz says.

Coming this winter is a three-times-a-day version of *The Wall Street Journal* that will cover some of the most important news of the day. A daily print edition and on the Journal's Web site but also will contain unique information. The audio editions will be narrated in part by someone from Dow Jones & Co., the Journal's parent company, and in part by an Audible reader.

'We promote the brands; we don't subsume them'

"Anything that's shorter in length and timelier makes sense for us," Huffman says. "The three versions of *The Wall Street Journal*, for example, you just fundamentally couldn't do in cassette form. And if you are at your desk, you are more apt to read than listen to it."

Growth in the timely-content category has also brought with it a bundle of new products. For example, Audible offers three all-new versions of the NPB program "Car Talk," "Fresh Air," and "Science Friday" as well as Garrison Keillor's *easy*. Individually, each program costs \$1.95 to download; a monthly subscription to all costs \$6.95.

A new Audible feature automatically sends E-mails to subscribers alerting them whenever a new program in their service is available.

Currently, the Audible player is available for purchase only on the Internet. Huffman says that will and Huffman envision a time when they will approach more traditional retail channels. Because the player can easily be built into other types of products, Audible is looking at the possibility of incorporating it into devices such as Microsoft's Windows CE products and the Palm Pilot.

"The real goal for us is to sell our audio content into any mobile device," says Huffman. "The key question is how can we secure our content on them, because our whole system is based around security and licensing."

As for a possible move into music, Huffman says, "We are talking with the record labels, but so far they are unwilling to license music content. It is also not easy to envision how teenagers will pay for this kind of content when they are getting it for free now."



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Trans World Shows How To Stand Out As Online Retailer

LIKE A NUMBER of other music chains, Trans World Entertainment Corp. has thrown its hat into the Internet ring, opening up an online store at twee.com. On the front end, the site uses graphics well and is easy to navigate, offering up to 250,000 music and video titles.

For the back end, Trans World's Valley Media as its supplier and fulfillment agent for music titles. Baker & Taylor fills those roles for video titles.

And there's the rub. With the exception of Amazon.com and Tower Records/Video, practically every major online merchant uses the same suppliers. To date, Valley Media has been the dominant back-end supplier for virtual retailers. Shoppers may not realize it, but since practically every major online merchant is using Valley, the consumer is getting the same inventory choice and service at most of the music sites visited.

In the short run, consumers haven't noticed, since they're likely to be caught up in the newness of the online shopping experience. But in the long run, how is an Internet merchant to distinguish itself to the discern-

ing consumer?

Well, for starters, more suppliers are stepping forward. Alliance Entertainment Corp., fresh from emerging successfully from Chapter 11, is gearing up to make its mark in Internet fulfillment. Also, as already mentioned, Baker &

Taylor is targeting Internet fulfillment. And the new owners of Northeast One-E-S to p hope to step up to the plate as well.

So far, other ways used by online music merchants to stand out include price, consumer contests, and spending millions of dollars through linkage to drive traffic to their sites. Consumer contests and sweepstakes are fine, but don't get me started on the folly of losing money to build sales volume—or the wisdom behind spending \$20 million to drive traffic to an online site.

All of which brings me back to Trans World.

Instead of paying \$20 million to drive shoppers to its site, Trans World, like other chains, will use its stores to promote the site. This will only work if chains are more aggressive in touting their online sites in their

(Continued on page 56)

RETAIL TRACK

by Ed Christman

Taylor is targeting Internet fulfillment. And the new owners of Northeast One-E-S to p hope to step up to the plate as well.

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Merchants & Marketing

SCHLAGER SEES BOOM ON-AIR, AT RETAIL

(Continued from page 40)

label.

As grueling as the most successful campaign for German schlager music was launched by PolyGram marketing company PolyMedia and Europe's largest tabloid, Bild, which has a readership of more than 3 million. PolyMedia released a compilation of the most popular German schlager songs on a double CD titled "Schlager Bild—Die 50 Größten Schlagerhits," which racked up sales of more than 500,000 copies and went to No. 2 on the compilation chart. Says PolyMedia managing director Wolf-Ulrich Schäfer: "Bild discovered their own songs, giving schlager a new status in the German music market." He adds that it was possible to convince other companies to contribute tracks to this double CD. PolyMedia and Bild are continuing their schlager campaign with a new idea: Bild will publish the lyrics to schlager songs in 24 issues, asking readers to call a phone number and sing the song over the phone. A jury will select the best recordings, which will then be played on German radio.

Urban is planning another Bild schlager compilation in 1990. Another of Urban's schlager releases, "Pfetenhits" (Party Hits), has also been very successful, with sales to date in excess of 400,000, it says. This means that PolyMedia has achieved total sales of more than 1 million with German schlager.

Urban says the schlager campaign has rediscovered a target group that had not felt at ease in record stores for many years due to the lack of schlager repertoire. He considers one of the secrets underlying the genre's success the fact that schlager compilations provide

nonstop sing-along enjoyment. "Everyone loves it," says one retailer.

Holte Maniac, purchaser for dealer Montanus Aktuell in Hagen, reports very strong business with German schlager, attributing this to the great success of Horn and Kuhn, who have been the driving force behind compilation sales. Dirk Petersen, purchaser for wholesaler JPC in Bremen, also says that German schlager sales have been strong. This has prompted JPC to set up an extensive schlager section in its stores. Even songs from the '30s and '40s are being sought again. Adds Petersen, "German schlager music is being bought by people in their mid-30s and up. However, more and more kids are also requesting this music."

Volker Croll from Lerche Schallplatten in Stuttgart says that German schlager was selling well even before Horn arrived on the scene. "The target group is

aged between 8 and 80." The original face of Hansa/BMG Berlin veteran crooner Marianne Rosenberg are still buying her albums and are now being joined by a younger audience.

Many German radio stations are also capturing an audience by playing more German schlager. Holger Thomas of NDR Welle Nord in Kiel confirms the appeal: "Germans no longer want to hear complicated songs and lyrics. They want to be able to sing along again and he means schlager music, particularly from the '30s, is perfect for this. Economic education is also playing a major role. Listening to this music is relaxing and helps you get your worries."

Up to 70% of the music being played on Welle Nord is now German schlager, particularly tracks by such artists as Udo Jürgens, Howard Carpendale, Kuhn, Jürgen Drews, Rosenthal, Karel Gott, Wolfgang Petry, Die Flippers, Brunner & Brunner, and Andreas Martin.

RETAIL TRACK

(Continued from page 54)

stores. To date, chains appear to be passively promoting those sites and seem to prefer keeping the consumer in the habit of shopping at stores.

But online retailing is more than competition for brick-and-mortar stores. Bob Higgins, chairman/CEO of Trans World, has it right when he says he sees it as a complement to store sales.

"I feel very strongly that the

music business should be larger than just a \$12 billion business," says Higgins. "And with the help of the Internet, we will change that."

He says the Internet will "enhance customers' knowledge," making them more familiar with music through sampling and reading more about artists. Trans World is reported to have an agreement with Reuters, as a number of the albums I looked up were also accompanied by reviews from that wire service.

Another interesting area on the Trans World site was the events section. Recently, the site offered up an online chat with Jewel on the eve of street date for her new album, "Spirit."

This type of event appears to be one area where chains with the physical presence of stores may have an advantage over virtual retailers. At the Trans World conference in September, Higgins told staffers the chain would use its relationships with the labels to get preference in presenting their artists in the online environment. For example, he said that Trans World had an agreement to be the exclusive site presenting Atlantic Records' artists online.

He also said that even virtually he hoped the Trans World site would be just like a television station, presenting a steady stream of online programming.

Meanwhile, most virtual retailers do not have relationships with the labels yet. And when they do, none will match the clout that Trans World will carry once it completes the Camelot acquisition and has a \$1.2 billion in sales.

Billboard

NOVEMBER 28, 1990

Top Christmas Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

ARTIST IMPRINT & NUMBER (DISTRIBUTING) LABEL ISSUING LIST PRICE OR EQUIVALENT FOR CASSETTE TITLE

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan
1	1	CELINE DION * * * NO. 1 * * THESE ARE SPECIAL TIMES
2	—	"N SYNC HOME FOR CHRISTMAS
3	2	MANNHEIM STEAMROLLER THE CHRISTMAS ANGEL
4	3	WCET GALL WITH PATRICK WILLIAMS AND HIS ORCHESTRA BREATH OF HEAVEN — A CHRISTMAS COLLECTOR
5	4	MICHAEL W. SMITH CHRISTMAS TIME
6	10	REINHOLD MÜLLER-WEISSE MIRACLES — THE HOLIDAY ALBUM
7	7	MATTHEW MCBRIDE WHITE CHRISTMAS
8	5	MANNHEIM STEAMROLLER A* CHRISTMAS IN THE AIR
9	6	MANNHEIM STEAMROLLER A* A FRESH AIRE CHRISTMAS
10	12	CHRISTMAS TIME
11	8	CHRISTMAS
12	11	BABYFACE CHRISTMAS WITH BABYFACE
13	14	VARIOUS ARTISTS A VERY VEGGIE CHRISTMAS
14	13	SQUIRREL NUT ZIPPERS CHRISTMAS CARAVAN
15	23	MARIAH CAREY A* MERRY CHRISTMAS
16	19	HANSON A SNOWED IN
17	22	VARIOUS ARTISTS A VERY SPECIAL CHRISTMAS 3
18	17	KENNY LOGGINS DECEMBER
19	20	JIM BRICKMAN ● THE GIFT
20	25	AMY GRANT A* HOME FOR CHRISTMAS
21	19	TRANS-SIBERIAN ORCHESTRA THE CHRISTMAS ATTIC
22	24	CROSBY, STILLS & NASH IT'S CHRISTMAS TIME
23	15	EUGENE ORMANDY GLORIOUS SOUND OF CHRISTMAS
24	21	BRIAN MCKNIGHT BETHLEHEM
25	18	SHAWN COLVIN HOLIDAY SONGS AND LULLABIES
26	27	GARTH BROOKS A* BEYOND THE SEASON
27	33	VARIOUS ARTISTS SUPERSTAR CHRISTMAS
28	31	HARRY CONNICK, JR. A* WHEN MY HEART FINDS CHRISTMAS
29	36	ELVIS PRESLEY IF EVERY DAY WAS LIKE CHRISTMAS
30	28	VARIOUS ARTISTS CELTIC CHRISTMAS IV
31	32	FRANK SINATRA JOLLY CHRISTMAS FROM FRANK SINATRA
32	26	CAPitol 56725 2 98 Cent(s)
33	29	JOHN DEENAN & THE MUPPETS A A CHRISTMAS TOGETHER
34	34	BING CROSBY A MERRY CHRISTMAS
35	—	VARIESSA WILLIAMS STAR BRIGHT
36	30	BURL IVES RUDOLPH THE RED-NOSED REINDEER
37	—	NAT KING COLE A THE CHRISTMAS SONG
38	—	VARIOUS ARTISTS DISNEY'S CHRISTMAS COLLECTION
39	—	WALT DISNEY 80873 10.98 (19.98)
40	37	ROCKY MOUNTAIN CHRISTMAS
41	—	DONNY OSMOND CHRISTMAS AT HOME

○ Albums with the greatest sales gain this week. ■ Recording Industry Ass'n. of America (RIAA) sales for stores of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numerical following the symbol. All albums available on cassette and CD. *Artist indicates vinyl LP is available. ©1990, Billboard/BPI Communications, Inc.

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Home Video

MERCHANTS & MARKETING



The Queens And Their Court. The pride of prettiness, Mary-Kate, left, and Ashley Olsen, greeted a few thousand of their fans at the Mall of America in Minneapolis to celebrate the release of the direct-to-video feature "Billboard Dad." Warner Home Video distributes the sell-through title. An entry form for a national sweepstakes and an autographed picture frame of the twins, who star in the hit ABC sitcom "Two Of A Kind," have been included with each cassette.

'Titanic' Rolls Over Big U.K. Sales Title Could Set A Record, But Price-Cutting Is An Issue

BY SAM ANDREWS

LONDON—The unsinkable has become the unthinkable successful.

The Fox Home Entertainment belief is it's well on its way to beating the record for a sell-through release in the U.K. Fox has sold 2.6 million copies of "Titanic" since its release four weeks ago.

First-week sales of "Titanic" hit the 1.3-million-unit mark, nearly double the pre-book orders of 700,000 units.

Currently, Disney's "The Jungle

Book" holds the U.K. all-time No. 1 spot, with a total of 4.5 million units. Runner-up "The Lion King" also from Disney, sold 2.5 million copies.

"Titanic" is the second major hit of the year for Fox Home Entertainment, following in the wake of "The Full Monty," which delivered approximately 2 million cassettes in the year to date. Its first-day total was 650,000 for the U.K. and the Irish Republic.

In what was probably the highest campaign for a video release in the U.K., the studio organized a series of special midnight store openings for "Titanic" with five key retailers around the country, to hook up a massive promotional push.

Actors and actresses dressed in period costume and Irish jig bands and dancers were brought in to help sales at the HMV Trocadero store in London; WHSmith in Liverpool; Woolworths in Glasgow, Scotland, and Southampton; and Virgin in Dublin.

"It completely exceeded our expectations," said a spokeswoman for HMV. "We had people queuing from 7 p.m. on a very cold night, which we didn't expect."

The store was completely designed and dressed in the style of "Titanic," with staff and actors serving champagne and all the staff and customers got into the swing of the evening and enjoyed themselves," she continues. "We did over 5,000 units in midnight sales across the country for the HMV U.K. chain, which is phenomenal."

Woolworth spokesman Mike McGann said the "Titanic" release

was "almost certainly bigger than anything we've ever sold before, including 'The Lion King' and 'Lion King.' Pre-sales were off the charts, unbelievable, with one store alone taking 2,500 advance-copy orders."

The chain had 100 of its 800 U.K. stores participating in midnight openings. Caroline Wentworth, WHSmith spokeswoman, says 38 stores opened throughout the U.K., and its Liverpool branch had more than 200 people queuing outside in anticipation of the release.

However, many independent dealers complain that the huge volume of "Titanic" cassettes has been undermined by a rash of unnecessary price-cutting by the large food chains.

Adrian Rondeau of Adrian's in Wickford in Essex says the release had sold very well, but "it didn't stop prices being dropped drastically within five minutes of shop opening. The retail price was [agreed upon] at 14.99 pounds (\$24.88), but one of the big supermarkets cut the price to 12.99 pounds (\$21.56), and then within hours the whole chain had followed."

Garry Elwood, sales director at wholesaler Golds, agrees, despite the huge demand. "The biggest problem was always let you know where you stood. So long, Bill,"



Fox's "Titanic" sails toward a record sell-through record in the U.K.

OVO Not The Only Concern For Tape's Sell-Through Biz; OVO Packagers Roll 'Em Out

KING AND CONTENDER: For how long will VHS remain king of the hill at retail? Given 1998 results to date, DVD is clearly a contender, but even its most ardent supporters agree the format is years from ascending to the No. 1 position. Still... there are signs among chains like Best Buy and Kmart that DVD is grabbing shelf space away from tape.

Early adopters and their ilk are a big factor, of course. Playtime's pre-programming, and "we're finding more people browsing in our DVD departments than in VHS," says Best Buy VP Joe Parano.

"Many have handfuls of product," but DVD's allure also stands in contrast to the dreariness of the sell-through cassette trade, sources suggest.

"On a store-to-store basis, our business is about even with last year," says one chain executive, who is not pleased. "I think we need to evaluate what's going on in the VHS sector." His concerns, also voiced by others, include:

• Determining the impact of used rental titles that originally came to stores as part of the studios' copy-depth programs. The flood of these cassettes can drive suggested list below \$10, in effect preempting the studios' order price reductions.

• Exploring the farther reaches of retail distribution. "We need to understand how broad it has become," siphoning off sales of outlets that consistently stock video. Core supporters worry about the studios' fair-weather friends who only show up for the hits.

• Reckoning retail distribution that brightened with "The Queen's" box office success.

His answer would be to do away with minimum advertised prices (MAP), which the studios enforce by withholding co-op advertising support from stores not observing the rules. MAP robs consumers of the thrill of the hunt, he contends—although it keeps competitive smaller retailers that can't afford to use hitless as less leaders. So this year, "we are scrutinizing orders more than ever before," this executive says.

The studios won't feel the hurt of any slowdown until duplicitous begin receiving returnable next month. Consumers are bleeding video, but with a bumper crop of direct-to-sell-through titles. If sales do tank, the question is not whether Hollywood went overboard on selections but whether the studios went too deep on each. When division executives rhaps-

odize in advance about demand, watch out: Oversupply could be upon us. With duplicates awash in orders, this might be one of those years.

It is a contention that Fox Home Entertainment, one smart cookie in sell-through, has designated the \$170 million hit "There's Something About Mary" for rental? Maybe another \$25 blockbuster (before discounting) is too much of a good thing.

BOXED IN: Two packaging companies, Amaran/ Joyce Molding and Alpha Enterprises, provide further proof that DVD is a profit center. Both are cranking out truckloads of boxes for all program suppliers except Warner and New Line, customers of Warner Media's "snapper" package.

Earlier arrival Amaran, with offices in Port Credit, Canada, and Mountain View, Calif., is the bane of the box and has a decided edge in studio accounts. By the end of first-quarter '99, its capacity will jump from 50 million to 115 million units a year. "We're doubling in size, and we still see strong, strong growth from Hollywood," says national sales manager Ron Garrett, based in Mountain View.

One result is that Amaran has become aggressive about protecting its patented push-button box. "There are some products coming in from offshore that infringe," Garrett notes. "They've been notified that we will take legal action if necessary." It's Amaran's prime—oven sole—defense. "From the outside, all these guys look very similar," he acknowledged.

On the inside, what is different is Amaran's patented "pluck-off" hub that consumer research suggests is the way to go, says Ron Burdett, packaging products VP of Alpha, based in Canton, Ohio. Alpha has convinced one studio, Fox Home Entertainment, which recently adopted the box for its brand-new DVD line.

IN MEMORIAM: Bill Gallagher, who died Nov. 14 at 77, was a major force in the cassette trade during his years with Cy Leslie at MGM/UA Home Entertainment Group (see sidebar page 12). His sales acumen and aggressiveness established him as a leader in early and mid-'80s when the business was largely based in New York. He was a feisty, sharp-tongued, savvy executive who always let you know where you stood. So long, Bill.

am aware of stores in Southern and Northern Ireland selling "Titanic" for just 9.99 pounds (\$16.58)—and as far as I am concerned, the 1 million units sold at 12.99 pounds meant that the industry lost 2 million pounds (approximately \$3.5 million)," he notes.

The problem, he says, is that "everyone is coming in with more and more stores, so how much more market share can we have?"

"If we [Golds] worked like that, we wouldn't make a profit and wouldn't be able to invest in the future of our business."

However, Steven Moore, Fox Home Entertainment worldwide president, notes that cut-pricing is a fact of retailing life and that the real issue is the huge demand from consumers.

"We have no influence over the retail price, and our observation is that there is competitive pricing in the market," he says, as the first major video release. "Moore says.

"Not just in the U.K. but in every territory we have launched 'Titanic,' everything is going to plan. We are very excited and encouraged."

Video dealers also voiced concern that the direct-to-sell-through policy missed a huge opportunity not just for rental revenue but also for the drive to bring lapsed renters back into stores. One retailer complained in the trade press that Fox's decision to bypass retail showed how sidelined that business has become.

"With the jaw-dropper here has to do with the sheer scale and stature of the title and how in the big scheme of things the rental dealer didn't even come into the equation. How very vulnerable we are," the retailer says.

Elsewhere, figures from the rest of Europe have borne out Fox's massive sales projections.

"'Titanic' sold more than 2 million units in France in the first week. Italian buyers picked up 495,000 double-cassette packages in the first three days. At 660,000, the movie broke all first-day records in Spain.

PICTURE THIS

by Seth Goldstein



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- Reckoning retail distribution that brightened with "The Queen's" box office success.

Jane Miller Exits Universal Lickety-Split; A DVD Empire

THANKS, BUT NO THANKS: With the ink barely dry on her press release, Universal Studios Home Video's newly minted senior VP of retail marketing, Jane Miller, has quit, according to a studio spokeswoman.

A Colorado native, Miller apparently wasn't impressed with Los Angeles and didn't want to make a drastic lifestyle change. She was named to the Universal job just a week ago, one of several executive appointments in the marketing department (Billboard, Nov. 21).

A search is under way to find a replacement, the spokeswoman says. Miller could not be reached for comment.

CLAIMING AN EMPIRE: The numerous DVD online sites are beginning to compete for publicity as well as for sales.

Until now, NetFlix, DVD Express, and ReelOne have been at the head of the online specialty pack. Now you can add a fourth: DVD Empire wants its due in the sun.

In business for just over a year, DVD Empire, like its competitors, is already making some big claims about sales and selection. The Mars, Pa.-based online retailer says it has more than 2,500 titles available, including "every adult title ever made," according to its 25-year-old president, Jeff Rix.

Rix says adult titles make up 25% of his business, mainstream movies the rest. Overall, the site takes 450 orders a day with an average order of 2.5 discs. DVD Empire claims a worldwide customer list of 30,000-40,000 users.

The company is working on direct-mail deals with the majors. In the meantime, DVD Empire uses wholesalers Valley Media and California Audio & Video to source product, shipped from its own 6,000-square-foot warehouse.

"Our business has been growing so fast that we didn't need any exposure," says Rix, "but our competitors have staked their mark share, and it's time to let people know about us." Rix also wants people to know about two features that he says distinguish DVD Empire from the rest of the pack.

One is the company's separate used DVD site (used.DVD.com). Consumers can e-mail a list of titles they'd like to upload. DVD Empire tells them which ones it will take, mails a package for the returns, and later issues a check. Hot releases can fetch as much as \$8-\$9, but as the inventory of used discs rises, the price drops.



by Eileen Fitzpatrick

Rix says the company hasn't started reselling the titles and won't until used discs account for 10% of its total inventory.

A second feature is DVD Empire's extensive review section. Three critics have been hired to supply nearly 1,000 evaluations that delve into a disc's technical qualities, as well as its content.

The critics already have their own Home Web site, which are now listed on DVD Empire. "When it comes down to choosing a title, consumers want to read a review," says Rix. "The best example is Amazon.com, which has a review for nearly every book. A review just gives consumers a better way to make a decision."

JINGLE VIDEO: From the folks who brought you "The Jingle Cats" audio comes "Jingle Babies" videocassette and DVD.

Like "The Jingle Cats" audio, which features a 1970s singing Christians classic "Jingle Babies" features babies singing and cooing holiday songs. The tape is priced at \$19.98, the DVD at \$25.98.

Jingle Cat Music says the video contains more than 500 individual baby sounds that have been edited into 12 complete songs. The 40-minute program features "Silent Night," "Oh, Christmas Tree," "Dance of the Sugarplum Fairies," "What Child Is This?," "Carol Of The Bells," and "Jingle Bells."

The DVD also contains a number of features, including learning tools and behind-the-scenes footage. Call 800-962-7228 for more information.

WALK THIS WAY: Sony Music Video has joined with K-Swiss athletic shoes for an exercise cross-promotion.

Consumers purchasing a pair of K-Swiss shoes will receive a coupon for a free copy of Sony Music's "Road Rules: Travel Guide: Tripping the Americas," marketed on the MTV Home Video label.

The promotion extends to Sony Music's "Grid Workout: Dance Club Aerobics," in stores since Nov. 3. A coupon packaged with the cassette also entitles the wearer to another free copy of the tape. Another notice will be included in copies of "The Real World You Never Saw: Boston And Seattle." K-Swiss, which has its shoes featured in "Dance Club Aerobics," will advertise the "Road Rules" in Teen magazine during the first and second quarters of 1999.

Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release		Rating	Submitted List Price
						Year	Week		
1	2	3	LION KING II: SIMBA'S PRIDE	Walt Disney Home Video Buena Vista Home Entertainment 8804	Animated	1998	NR	26.99	
2	10	2	GODZILLA	Columbia TriStar Home Video 23126	Matthew Broderick Hank Azaria	1998	PG-13	14.95	
3	3	5	THE X-FILES	FoxVideo 0448	David Duchovny Gillian Anderson	1998	PG-13	22.98	
4	1	11	TITANIC	Paramount Home Video 03344/3	Leonardo DiCaprio Kate Winslet	1997	PG-13	29.95	
2	2	129	GONE WITH THE WIND	MGM/UA Home Video Warner Home Video 90724/9	Clark Gable Vivien Leigh	1939	G	14.95	
4	2	2	CATS	PolyGram Video 4400479953	Elaine Page John Kander	1998	NR	24.95	
2	4	4	HOPIE FLOATS	FoxVideo 32234	Sander Bullock Harry Connick, Jr.	1998	PG-13	14.95	
2	4	4	LOST IN SPACE	New Line Home Video Warner Home Video 44666	William Hurt Gary Oldman	1998	PG-13	22.98	
6	6	111	LADY AND THE TRAMP	Walt Disney Home Video Buena Vista Home Entertainment 582	Animated	1955	G	26.99	
10	25	6	SOUTH PARK: 3-PACK VOLUME 2	Rhino Home Video Warner Home Video 36562	Animated	1998	NR	33.98	
25	33	25	AUSTIN POWERS	New Line Home Video Warner Home Video 44577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.99	
12	33	2	KISS: PSYCHO-CIRCUS	PolyGram Video 4400010100	Kiss	1998	NR	14.95	
18	12	4	QUEST FOR CAMELOT	Warner Family Entertainment Warner Home Video 1607	Animated	1998	G	22.95	
12	2	2	SOUTH PARK: VOLUME 4	Rhino Home Video Warner Home Video 36556	Animated	1998	NR	14.95	
15	4	2	THE EVIL DEAD	Anchor Bay Entertainment SV10587	Bruce Campbell	1998	NR	8.95	
18	12	2	SOUTH PARK: VOLUME 6	Rhino Home Video Warner Home Video 36558	Animated	1998	NR	14.95	
25	29	2	PLAYBOY 1999 PLAYMATE VIDEO CALENDAR	PolyGram Home Video Universal Music Video Dist. PBV0833	Various Artists	1998	NR	16.98	
18	25	12	THE EXORCIST-25TH ANNIVERSARY SPECIAL EDITION	Warner Home Video 16176	Ellen Burstyn Linda Blair	1973	NR	12.98	
18	NEW	►	HEY YAH! TOUR '98: ROAD TO ALBERTA	PolyGram Video 440056253	Hanson	1998	NR	13.95	
20	25	5	PAULIE	Universal Studios Home Video 83560	Cheech Marin Gina Gershon	1998	PG	22.99	
22	2	2	PLAYBOY PRESENTS THE STORY OF X	PolyGram Home Video Universal Music Video Dist. PBV834	Various Artists	1998	NR	15.98	
22	2	6	STARSHIP TROOPERS	Columbia TriStar Home Video 71713	Casper Van Dien Dennis Richards	1997	NR	18.95	
23	25	6	SCOOBY-DOO ON ZOMBIE ISLAND	Warner Family Entertainment Warner Home Video H1-242	Animated	1998	NR	12.98	
13	RE-ENTER	SOUTH PARK		Rhino Home Video Warner Home Video 36449	Animated	1998	NR	23.98	
23	25	25	JERRY SPRINGER-TOO HOT FOR TV!	Real Entertainment 6502	Jerry Springer	1998	NR	14.99	
28	NEW	►	SMALL SOLDIERS	Universal Studios Home Video 84013	Kirsten Dunst Gregory Smith	1998	PG-13	22.99	
22	12	2	SOUTH PARK: VOLUME 5	Rhino Home Video Warner Home Video 36557	Animated	1998	NR	14.95	
28	12	22	BACKSTREET BOYS: ALL ACCESS VIDEO A	Jive/Zomba Video 15189-3	Backstreet Boys	1998	NR	15.98	
24	12	4	TAMAGOTCHI	Banda Pioneer Entertainment	Animated	1998	NR	14.95	
20	25	22	SPICE WORLD	Columbia TriStar Home Video 02180	Spice Girls	1997	PG	14.99	
25	33	25	JERRY SPRINGER-THE BEST OF	Real Entertainment 6509	Jerry Springer	1998	NR	14.99	
32	NEW	►	HEY MR. PRODUCER!	Columbia TriStar Home Video RCA Video Disc 0309	Various Artists	1998	NR	14.95	
32	23	4	L.A. CONFIDENTIAL	Warner Home Video 14913	Kevork Sosyan Russell Crowe	1997	NR	12.95	
34	31	17	PLAYBOY'S PLAYMATES REVISITED	Playboy Home Video Universal Music Video Dist. PBV0830	Various Artists	1998	NR	15.98	
35	36	2	PENTHOUSE: TROPICAL SPICE	Penthouse Home Video Warner Music Entertainment A57032	Various Artists	1998	NR	15.98	
36	32	12	POCOHONTAS II: JOURNEY TO A NEW WORLD	Walt Disney Home Video Buena Vista Home Entertainment 12743	Animated	1998	NR	26.99	
37	35	4	VH1 DIVAS LIVE	Epic Music Video Sony Music Video 50175	Various Artists	1998	NR	15.98	
38	RE-ENTER	IMAGE OF AN ASSASSINATION		MPI Home Video 72823	Not Listed	1998	NR	15.98	
39	26	9	PLAYBOY'S FRESHMAN CLASS	Playboy Home Video Universal Music Video Dist. PBV0832	Various Artists	1998	NR	15.98	
40	34	13	PLAYBOY'S GEN-X GIRLS	Playboy Home Video Universal Music Video Dist. PBV0831	Various Artists	1998	NR	15.98	

• RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. • RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. • TA TA gold certification for a minimum of 125,000 units or a dollar value of \$9 million at retail for theretained programs, or at least 25,000 units and \$1 million of suggested retail value for new titles. • TA TA platinum certification for a minimum sales of 250,000 units or a dollar value of \$18 million at retail for theretained programs, and at least 50,000 units and \$2 million in suggested retail for new titles. © 1998, Billboard/Media Communications.

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label	Distributing Label, Catalog Number	Principal Performers
1	3	2	DEEP IMPACT (PG-13)	Paramount Home Video 330282	Morgan Freeman	Roger Daltrey
2	1	4	THE X-FILES (PG-13)	FoxVideo 0448	David Duchovny	Gillian Anderson
3	4	3	HOPE FLOATS (PG-13)	FoxVideo 32234	Sandra Bullock	Henry Czerny, Jr.
4	2	6	A PERFECT MURDER (R)	Warner Home Video 16643	Michael Douglas	Georgette Paltrow
5	22	2	GODZILLA (PG-13)	Columbia TriStar Home Video 23123	Matthew Broderick	Hank Azaria
6	5	9	CITY OF ANGELS (PG-13)	Warner Home Video 16320	Meg Ryan	Alfred Molina
7	6	6	LOST IN SPACE (PG-13)	New Line Home Video	William Hurt	Gary Oldman
8	5	6	MERCURY RISING (R)	Universal Studios Home Video 83590	Bruce Willis	Alec Baldwin
9	7	9	WILD THINGS (R)	Warner Bros. TriStar Home Video 07296	Matt Craven	Jim Carrey
10	13	3	THE BIG HIT (R)	Columbia TriStar Home Video 03459	Mark Wahlberg	Lou Diamond Phillips
11	9	3	SPECIES II (R)	MGMCU Home Video 5056353	Neve Campbell	Michael Madsen
12	11	5	THE SPANISH PRISONER (PG)	Columbia TriStar Home Video 07196	Campbell Scott	Steve Martin
13	10	9	PRIMARY COLORS (R)	Universal Studios Home Video 83373	Annette Bening	Emma Thompson
14	12	4	THE LAST DAYS OF DISCO (R)	PlayVideo V438105956	Kiefer Sutherland	Orson Bean
15	14	6	THE OBJECT OF MY AFFECTION (R)	FoxVideo	Jennifer Aniston	Paul Rudd
16	5	2	LION KING II: SIMBAS PRIDE (R)	Warner Home Video 88049	Animaniacs	
17	18	2	THE OPPOSITE OF SEX (R)	Columbia TriStar Home Video 01837	Christina Ricci	Merton Documentary
18	16	5	THE WEDDING SINGER (PG-13)	New Line Home Video 846459	Adam Sandler	Drew Barrymore
19	17	4	SURCIO (KINGS) (R)	Arthar Entertainment 60423	Christopher Walken	Denis Leary
20	19	13	THE BIG LEBOWSKI (R)	PolyGram Video 4400565393	Jeff Bridges	John Goodman
21	20	6	TWILIGHT (R)	Paramount Home Video	Ned Neumann	Susan Sarandon
22	NEW	1	LES MISERABLES (PG-13)	Columbia TriStar Home Video 23993	Liam Neeson	Geoffrey Rush
23	27	16	U.S. MARSHALS (R)	Warner Home Video 15625	Tommy Lee Jones	Dennis Hopper
24	31	8	DEEP KISSING (R)	Hollywood Pictures Home Video	Ted Williams	Farrah Fawcett
25	29	11	TITANIC (PG-13)	Paramount Home Video 833483	Leonardo DiCaprio	Kate Winslet
26	38	6	PAULIE (PG)	Universal Studios Home Video 82990	Cheech Marin	Michael Richards
27	NEW	1	THE HORSE WHISPERER (PG-13)	Burns Bros. Home Entertainment 139260	Kevin Costner	Robert Redford
28	28	4	BLACK DOG (PG-13)	Universal Studios Home Video	Patrick Swayze	Dennis Hopper
29	21	6	TWO GIRLS AND A GUY (R)	FoxVideo	Robert Downey, Jr.	Heather Graham
30	34	7	DANGEROUS BEAUTY (R)	Warner Home Video 14775	Catherine McCormick	Rob Reiner
31	32	2	THE BUTCHER BOY (R)	Warner Home Video 15522	Not Lethal	
32	25	4	I GOT THE HOOK UP (R)	Dimension Home Video	Master P	A. J. Johnson
33	36	15	GREAT EXPECTATIONS (R)	Warner Home Entertainment 155283	Ethan Hawke	Geoffrey Palmer
34	30	8	HUSH (PG-13)	Columbia TriStar Home Video 02352	Georgette Paltrow	
35	26	15	JACKIE BROWN (R)	Warner Home Entertainment 319803	Patti Page	Samuel L. Jackson
36	40	7	THE PLAYER'S CLUB (R)	New Line Home Video	Ice Cube	Jamie Foxx
37	24	13	THE APOSTLE (PG-13)	Universal Studios Home Video	Dennis Hopper	Dennis Hopper
38	23	18	GOOD WILL HUNTING (R)	Miramax Home Entertainment 139592	Matt Damon	Robin Wright
39	NEW	9	THE WINDSOR PROTOCOL (R)	Paramount Home Video 385603	Kyle MacLachlan	
40	39	8	HE GOT GAME (R)	Warner Home Video	Morgan Freeman	Jamie Foxx

• **1** TA gold certification for a minimum of 125,000 units or a dollar value of \$10 million at retail for theatrically released programs, or at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. • **1A** platinum certification for a minimum sales of 250,000 units or a dollar volume of \$15 million at retail for theatrically released programs, and of 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/PII Communications.

MERCHANTS & MARKETING

'Animorphs' Take Spin Onto Video

IT'S ANIMORPHIN' TIME: The popular "tween"-targeted book series *Animorphs*, which has already spun off into a Nickelodeon TV show of the same name, is now hitting the shelves of Fall 9, on Columbia TriStar Home Video. "Animorphs: The Invasion Begins," a three-part program running 79 minutes, will sell for a minimum advertised price of \$9.95.

"The Invasion Begins" features exclusive video-only footage, according to Columbia executive director of marketing Suzanne Bouchard. She adds that the extra footage is part of the marketing effort.

"We thought a lot of [home video releases] out there aimed at the 'Teen' audience of 8- to 12-year-olds," Bouchard observes. The Scholastic books, which debuted in 1996, have connected in a big way with that age group, with more than 15 million books in print.

Columbia placed the bonus footage at the beginning of the program, in which one of its teen stars explains how he and four friends become super-powered defenders of Earth, via the ability to change themselves into anything they touch. (It comes in handy when the kids are saving the planet from an insidious alien scourge.)

The studio will launch a major advertising campaign on TV and the Internet and in print beginning in early February. Bouchard also expects "The Invasion Begins" to benefit from the release of licensed *Animorphs* products, including Transformations action figures from Hasbro, electronic games from Tiger, and posters.

Currently underway is a large-scale fast-food restaurant promotion involving the *Animorphs* property. Taco Bell, KFC, and Pizza Hut are taking part.

A LULU OF A VIDEO: Golden Books Family Entertainment's release of "The Little Lulu Show: Valentine's Day" is enjoying a two-pronged cross-promotion.

It has support from CD-ROM producer Creative Media, which also has a "Golden Books" "Madeline" series ("Child's Play," Billboard, Nov. 14), and from ancillary merchandise. Golden Books' new licensing division struck deals with Eden Toys for plush dolls, Changes for sportswear, Swat* Frame for girls' apparel, and Tin Box for lunch boxes.

Also part of the merchandise collection is "The Little Lulu Book," issued recently by Golden Books' publishing division.

All of the book formats feature Golden Books' signature gold-spine design, and all come with a color burst on the back panel reading, "As seen on HBO." As with this collection's previous releases, "Potato Kids" and "Boogey man,"



by Moira McCormick

"Valentine's Day" runs 25 minutes and carries a suggested retail price of \$9.98.

KIDBITS: "The Modern Pregnancy Video Series," a 19-volume collection focusing on pregnancy and childbirth education for the

health care industry and home audiences, is available from Educational Video Services, a division of Works Video Media & Communications in Englewood, Colo.

Aimed at children ages 10-14, Planned Parenthood's "Talking About Sex: A Guide For Families" includes a video with music and animation; a 60-page parents' guide; and a 16-page children's activity workbook. Designed to help parents and kids navigate the minefield of sex education, the \$29.95 package can be ordered from Planned Parenthood's New York-based marketing group.

Billboard

NOVEMBER 28, 1998

Top Kid Video

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Label, Distributing Label, Catalog Number	Number of Returns	Suggested List Price
1	NEW	1	LION KING II: SIMBA'S PRIDE	Walt Disney Home Video/Buena Vista Home Entertainment 8804	1998	25.99
2	1	154	LADY AND THE TRAMP	Walt Disney Home Video/Buena Vista Home Entertainment 582	1995	25.99
3	5	159	THE LITTLE MERMAID, THE SPECIAL EDITION	Walt Disney Home Video/Buena Vista Home Entertainment 12731	1998	26.99
4	4	7	SPIDER-MAN-DOO ON ZOMBIE ISLAND	Warner Family Entertainment/Warner Home Video 11424	1998	19.96
5	6	29	HERCULES	Walt Disney Home Video/Buena Vista Home Entertainment 9123	1997	26.99
6	2	9	BARNESY'S GREAT ADVENTURE	PolyGram Video 40045005765	1997	22.95
7	8	29	ANASTASIA	Warner Bros. Home Entertainment 1290	1997	26.98
8	9	11	TELETUBBIES: DANCE WITH THE TELETUBBIES	Warner Family Entertainment/Warner Home Video 33748	1998	14.95
9	10	11	TELETUBBIES: HERE COME THE TELETUBBIES	Warner Family Entertainment/Warner Home Video 33747	1998	14.95
10	13	3	QUEST FOR CAMELOT	Warner Family Entertainment/Warner Home Video 1607	1998	22.95
11	3	11	PHARAOHS ASSEMBLE TO A NEW WORLD	Warner Bros. Home Video/Buena Vista Home Entertainment 12743	1998	26.99
12	7	15	THE BLACK CAULDRON	Walt Disney Home Video/Buena Vista Home Entertainment 9124	1995	26.99
13	16	9	KIKI'S DELIVERY SERVICE	Buena Vista Home Entertainment	1998	19.95
14	18	155	PETER PAN: 45TH ANNIVERSARY LIMITED EDITION	Warner Bros. Home Video/Buena Vista Home Entertainment 12730	1993	26.99
15	15	29	ELMOPALOOZA - O'SON'S WONDER	Warner Bros. Home Video/Buena Vista Home Entertainment 12730	1998	12.96
16	11	5	CHEAR AND JAMAL	Xeron Entertainment 4033	1998	14.96
17	RE-ENTR	1	BLJEE'S CLUES: BLUE'S BIRTHDAY	Nickelodeon Video/Parmount Home Video 838673	1998	9.95
18	22	89	THE RUGRATS: THE RUMBLE OF NOTRE DAME	Warner Bros. Home Video/Buena Vista Home Entertainment 7955	1996	26.99
19	19	37	CREATURE COMFORTS	Blu-ray Video/Video 7012	1997	14.98
20	NEW	1	MARY KATE & ASHLEY: BILLBOARD DAD	Double D Video/Warner Home Video 36519	1998	19.96
21	RE-ENTR	1	BLJEE'S CLUES: ARTS AND CRAFTS	Nickelodeon Video/Parmount Home Video 839163	1998	9.95
22	17	11	BARNIE'S HALLOWEEN PARTY	Warner Bros. Home Video/The Looney Tunes 2024	1998	14.95
23	RE-ENTR	1	BLJEE'S CLUES: STORY TIME	Nickelodeon Video/Parmount Home Video 838683	1998	9.95
24	12	253	AN AMERICAN TAIL	Universal Studios Home Video 83842	1996	19.95
25	RE-ENTR	1	BLJEE'S CLUES: HOLIDAY	Warner Bros. Home Video/Buena Vista Home Entertainment 942	1998	14.95

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Billboard Music Video Confab Celebrates 20th Birthday



Award show presenters Wild Orchid congratulate staff members of Philadelphia's "Urban X-pressions" on winning the award for best local/regional R&B show.



Country artist Dwight Yoakam, who was given a video salute during the 1998 Billboard Music Video Awards, presents an award at the ceremony.



RCA Records won a number of awards, including all those in the dance clip category with 'N Sync's "I Want You Back (Big Red Remix)." Pictured, from left, are RCA's Glenna Mcintosh, Jeannine Panaccione, and Lou Robinson.



Mike Quarararo, president of Warner Bros. Records Inc., gives the conference's keynote speech.

The Billboard Music Video Conference celebrated its 20th anniversary Nov. 4-6 at the Sheraton Universal in Universal City, Calif.

Panel discussions focused on the past, present, and future of the music video industry, and the conference parties—sponsored by Motown Records, the Box, Columbia Records, and Interscope Records—attracted hundreds of industry notables. The grand finale of the conference was the 1998 Billboard Music Video Awards, also held at the Sheraton Universal. The awards show, hosted by Qwest recording artist Tevin Campbell, featured a video retrospective of the last 20 years of the conference. (Photos: Shawn O'Grady)



The difference between independent promoters and record label promoters made for a lively panel discussion. Pictured, from left, are panel moderator Gregg Diggs of BET, David Sallow of Interscope Records, Bruce Rabinowitz of Feedback!, Gary Fisher of Columbia Records, Laurie Nocerito of M&P Video Promotion & Marketing, and Stefan Goldby of "Music Link."



Motown recording artist Brian McKnight belts out a tune during the opening-night party.



Mike Drumm, left, and Stefan Goldby celebrate after winning in the local/regional show categories for alternative/modern rock ("Music Link") and hard rock/metal ("Punk TV").

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Music videos online was the hot topic of discussion. Shown, from left, are Atlantic Records' Nikki Slight, David Badagliacca (formerly of Maverick), RestNetwork's Brett Ahwood, MusicVideos.com's Greg Morrow, SonicNet's Nicholas Butterworth, and panel moderator Doug Reece of Billboard.



Billboard's Timothy White, center, congratulates Capitol's Kate Miller, left, and Bonnie Burkert on the Beastie Boys' "Intergalactic" (best clip) and Sean Lennon's "Home" (best new artist clip) sweeping the alternative/modern rock category.



Industry veterans gather for the music video reunion panel. Shown, from left, are Crash Films' Gerald V. Casale, Hot Sauce Marketing's John Robson, panel moderator Peter Baron of Geffen Records, MCA Records' Abbey Konowich, A Band Apart Music Video's Wayne Isham, Warner Bros. Records' Randy Skinner, and former MTV VJ J.J. Jackson.



Hanging backstage at the Billboard Music Video Awards, from left, are Billboard's Anita M. Samuels, awards show host Tevin Campbell, Billboard's Carla Hay, and awards show presenters Montell Jordan and Kenny Lattimore.



Columbia Records picked up multiple awards during the ceremony, including best pop clip for Will.i.am's "Just The Two Of Us." Shown, from left, are Columbia's Lisa Rowe and Courtney Anderson.



Billboard's Susan Nunziata, left, congratulates Mercury Nashville's Retta Harvey on Shania Twain's winning the best country clip award for "You're Still The One."



Gooee recording artist Jennifer Knapp, left, is congratulated by Billboard's Ken Schleifer on winning the award for best contemporary Christian new artist clip for "Undo Me."



Celebrating at the awards show, from left, are Billboard's Anita M. Samuels and Melinda Newman, host Tevin Campbell, Montell Jordan, Vera Kelly of "The Breeze Video Program" (winner of best local/regional jazz/AC show), and Kenny Lattimore.



Conference attendees celebrated at the Sheraton University rooftop garden for the opening-night party, sponsored by Motown Records. Shown, from left, are John Warden of Five Video Promotion and Production, Mark Weinstein of R'N R Freestyle, Johnnie Lister of the Box, and Andy Kawenami of "California Music Channel."



The "Local Heroes" panel focused on marketing strategies for local music video shows. Pictured, from left, are Lori Gaskins of "The Breeze Video" and "Urban Nights," Nick Schiavone of College Television Network, Paul Cercidi of "Rage," panel moderator Steve Leeds of Universal Records, Stephanie Ardrey of Ardrey Associates International, and Willie Young of "FM Video."



The crew from New York's "Video Undaground" is all smiles after winning the award for best local/regional rap show.



Key executives gather for the national networks panel. Pictured, from left, are TNN/CMT's David Hall, VH1's Wayne Isaac, the Box's Peter Cohen, panel moderator Carla Hay of Billboard, MuchMusic's Denise Donion, MTV's Tom Calderone, and BET's Maurita Coley.



Shown after the keynote speech, from left, are Billboard's Ken Schlegler, Warner Bros. Records Inc.'s Phil Quararo, and Billboard's Carla Hey and Susan Nunziata.



Best R&B clip honors went to Brandy & Monica's "The Boy Is Mine." Shown celebrating, from left, are Atlantic's Anthony Ko and Marybeth Kammerer and Arista's Andrew Berkowitz.



The Nov. 5 party/showcase at Los Angeles' Congo Room—sponsored by the Box, Columbia Records, and Interscope Records—featured, clockwise from above, cleantime performances by alternative rock band Unwritten Law, Kid Capri (who was the party's DJ), and rap act Cypress Hill.



The artist panel discussed such issues as creative control and double standards in videos. Shown, from left, are panel moderator Melinda Newman of Billboard, R&B/pop singer Jon B., contemporary Christian artist Jennifer Knapp, R&B singer Montell Jordan, and country singer Heather Myles.



R&B group Dru Hill presents the awards in the hard rock/metal category.



Pictured at the opening-night Motown party, from left, are Billboard's Carla Hey, Motown's Anne-Merie Stripling, Brian McKnight, and Motown's Eric Bums.



Congratulations abound for more winners in the country category. Pictured, from left, are Billboard's Ken Schlegler, AristoMedia's Craig Barr (who picked up the best new artist clip award for Dixie Chicks' "Wide Open Spaces"), Teri Tritasian of San Francisco's "Country Music Channel" (best local/regional show), and Billboard's Susan Nunziata.

Jefferi Lee Resigns From BET; The Eye Spotlights Local Shows

CHANGES AT BET: Jefferi Lee, a 16-year veteran of BET, has been assigned as executive VP of technology.

Lee held various positions at BET, including senior executive posts in BET's network operations department. He also served as BET's head of programming, and he is instrumental in launching new BET ventures, including BET on the Web, the Cable Channel and BET International. Lee will officially leave BET Dec. 4. At press time, no replacement had been named.

Lee says he plans to "take some time off and spend more time with my family." He adds that he will act as a "consultant" to BET and "pursue other business opportunities."

A NEW I.M.A.G.E.: The International Music and Advertising Group in Entertainment (I.M.A.G.E.) is a coalition of local R&B music shows organized to target their services to advertisers and marketing groups.

We first told you about I.M.A.G.E. when it was introduced at the 1997 Billboard Music Video Conference (The Eye, Billboard, Dec. 6, 1997). Now, I.M.A.G.E. is officially launching in the U.S. and plans to pursue international shows, according to I.M.A.G.E. co-founder Chris Johnson.

"This is an opportunity for local shows to broaden their resources and promote their services in an array of industries," says Johnson, who is the executive producer/host of the Raleigh, N.C.-based R&B show "Positive Progression." Johnson says that shows that join I.M.A.G.E. can expect to reach advertisers in a variety of fields, including multimedia, entertainment, fashion, sports, food, beverages, tourism, higher education, and the auto industry.

Among the programs that are charter members of I.M.A.G.E. so far are Philadelphia-based "Urban X-pressions," St. Louis-based "Hot Videos," New Orleans-based "Hip-Hop Half-Hour," and Omaha, Neb.-based "Video Diver-

sity."

For more information on I.M.A.G.E., go to the group's online site at www.ImageMediaGroup.com or send E-mail to sales@image mediagroup.com.

LOCAL SHOW SPOTLIGHT: Beginning with this issue, Billboard will randomly spotlight a different local music video show in each Eye column. The first of the top five videos from the show is most recent playlist. The shows featured will be those that are not part of the regular Clip List playlist section.

This week's program is the alternative/modern rock show "Music Link."

TV affiliates: KRCA-TV, Los Angeles and KBDI-TV Denver. Program length: 30 minutes.

Time slot: Various weekday time slots from midnight to 2 a.m.

Fast facts: 1998 was a milestone year for "Music Link." Not only did it celebrate its 10-year anniversary, but it also branched out from its Denver home base and added Los Angeles as a new market. The program won the 1998 Billboard Music Video Award for best local/regional alternative/modern rock show.

PD/executive producer: Mike Drum. Music director: Stefan Goldby. The top five videos for "Music Link" this issue are:

1. "Eels, 'Last Stop: This Town'
2. "The Cardigans, 'My Favorite Game'
3. Cypress Hill, 'Tequila Sunrise'
4. "Reel Big Fish, 'The Setup (You Need This)'
5. "Placebo, 'Pure Morning.'

HIS & THAT: The production company PopArt Film Factory has moved. Its new address is 300 Carlsbad Village Drive, Suite 108A-65, Carlsbad, Calif. 92008. PopArt is also seeking a new director's rep... Harvey White has joined the director roster of production company U Ground.

NASHVILLE
Ciné Clinton Davis' "When I Grow Up" clip was directed by Steven Goldman.

Roger Pistole directed Deana Carter's "Absence Of The Heart." Jo Dee Messina filmed "Stand

Beise Me" with director Jim Shea.

Adolfo Doring directed Jenny Simpson's "Ticket Out Of Kansas."

Linda Davis' "I'm Yours" video was directed Morgan Lawley.

FOR WEEK ENDING NOVEMBER 15, 1998

Billboard.

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
1250 3rd Avenue, NY, NY 10020

1. **Laurie Hall, "Doo Wop (That Thing I Do)**
2. **Janet, "Every Time I Think About You"**
3. **Heidi, "I Still Love You"**
4. **Shawn, "I'm Gonna Make You Mine"**
5. **Big M, "These Are The Times"**
6. **Pat, "Kathy, Home Alone"**
7. **112, "Love Me"**
8. **Shawn, "I'm A Decatur Girl"**
9. **Diane, "Loving You"**
10. **Marie, "Don't Let It Go To Total"**
11. **JD & Maria, "Candy, Sweetheart"**
12. **Shawn, "I'm Gonna Make You Mine"**
13. **Escape, "My Little Secret"**
14. **Shawn, "I'm Gonna Make You Mine"**
15. **Aaron Hall, "All The Places"**
16. **Shawn, "I'm Gonna Make You Mine"**
17. **Blue Heaven, "My Time Is Money"**
18. **21 Savage, "Doo Wop"**
19. **Kelly Price, "Friend Or Foe"**
20. **Shawn, "I'm Gonna Make You Mine"**
21. **21 Savage, "Doo Wop"**
22. **Teena Campbell, "Another Way"**
23. **Shawn, "I'm Gonna Make You Mine"**
24. **With 2 Million Views, Get It, Get Enough**
25. **Carrie, "Home & Carrageen"**
26. **Shawn, "I'm Gonna Make You Mine"**
27. **Shakira, "She's Got The Power"**
28. **Silks The Shock, "Express Yourself"**
29. **Shawn, "I'm Gonna Make You Mine"**
30. **Monica, "The Next Right"**

* NEW ONS *

Whitney Houston & Mariah Carey, "When You Believe" (Shawn, 8-10)
Shawn, "I'm On The Bar-B-Que" (Shawn, 8-10)
Kenny "The Cat" Cole, "Ugly Megs" (Marie, 8-10)
Gerald Levert, "Taking Everything (Remix)" (Gloria Estefan, 8-10)

** NEW ONS **

Continuing programming
2200 3rd Avenue, NY, NY 10024

1. **Father John Misty, "I'm Not In Love"**
2. **Shawn, "I'm Gonna Make You Mine"**
3. **Diana Ross, "Absence Of The Heart"**
4. **Shawn, "I'm Gonna Make You Mine"**
5. **Teena Campbell, "Another Way"**

* INDICATES HOT SHOT

* NEW ONS *

The Tractors, "Shattered Dreams"

Continuing programming
2200 3rd Avenue, NY, NY 10024

1. **Father John Misty, "I'm Not In Love"**
2. **Shawn, "I'm Gonna Make You Mine"**
3. **Shawn, "I'm Gonna Make You Mine"**
4. **Teena Campbell, "Another Way"**

* INDICATES HOT SHOT

* NEW ONS *

No New Adds (Shawn)

** NEW ONS **

Continuing programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Deborah Cox, "Nobody's Supposed To Be Here"

BOX TOPS

1. **Deborah Cox, "Deborah Cox You Thinkabout Me"**
2. **Tracy, "I'm Gonna Get On The Bus"**
3. **Bethany Sosa, "I'm One More Time"**
4. **Wives Of Them, "Wherever You Go"**
5. **Deborah Cox, "Deborah Cox You Thinkabout Me"**

* INDICATES HOT SHOT

* NEW ONS *

Continuing programming
299 Queen St West
Toronto, Ontario M5V2Z3

BEAUTY KIDS: It's A Party (Deborah Cox, 8-10)

Deborah Cox, "Deborah Cox You Thinkabout Me" (Deborah Cox, 8-10)

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Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC • VIDEO • VIDEO MONITOR



Milli, No Vanilli. Fabrice Morvan, center, once half of the ill-fated Milli Vanilli, is hosting "Fabrice's Fabulous Flashback," a noontime, one-hour '80s-odyssey show on KIIS-FM Los Angeles, with co-host midday personality Billy Burke. He is pictured here with KIIS—no wait, this was taken on Halloween.

Do Multiple Top 40s Help Or Hurt?

This story was prepared by Jeff Silberman, managing editor of Top 40 Airplay Monitor.

It's a cruel irony: Top 40, enjoying a resurgence of quality hit music, has seen its numbers grow, with new stations moving in to fill the top 40 holes in many markets. Unfortunately, it's difficult for some stations, the growth isn't bringing them. A new wave of outlets is bringing a second top 40 to many markets that only recently proved they could support one such outlet. If their audiences come from the incumbent top 40s, rather than from new listeners, the top 40 bandwagon could derail their own momentum.

Ten years ago, when many markets got second and third country stations, the consensus was that those stations helped build the format's audience. But in the few recent cases where a second top 40 made a substantial dent 12-plus, it has usually been at the expense of a rival station.

WHT (Hot 107.9) Syracuse, N.Y., trails heritage rival WNTQ (99.7) 6 to 7.2. That's one-tenth of a share ahead of the 12-plus number it had a year ago, but 99.7 is off by 1.5 shares from last summer.

In Tampa, Fla., WLWD (Wild 98.7) 2.1-5.9 summer rise accompanied a 9.0-6.4 drop at heritage top 40 WFLL. In Austin, Texas, new rhythmic top 40 KQHT (the Beat) overtook format powerhouse KHF1 in one month.

Most of the Pbs we spoke to who are in format battles view the "second top 40" dynamic as carnivorous, not complementary.

"It depends on the market," states KCHX (Power 106.7) Odessa, Texas, PD Brent Henslee, who's up against new rival KTEB (98.9), which signed on with much of KCHX's staff. "When you're talking about a mainstream top 40 going after a rhythmic, there's room for growth. However, if they mirror each other musically,

they'll pull the same listeners in each direction. There might be growth in the overall audience for the format's music, but I don't think that growth will ever make up for what's being cannibalized."

To that end, KHYX (Kiss 105.5), which from the beginning was intended primarily as a spoiler.

Scrappy Henslee says WJET (det 102) Erie, Pa., PD Dino Robatelli, who is going up against relative newcomer WTS (Star 104), and KYLZ (Wild 106) Albuquerque, N.M., PD MC Scrappy, who's taking on heritage rhythmic KSKS (Kiss FM).

"When we signed on, Kiss had an 8.4," Scrappy notes. "Now, a year later, they have a 4.1, and we have a 4.5, so it's about the same-sized audience. Once a station kills it's competition."

'There might be overall audience growth, but I don't think that makes up for what's being cannibalized'

tor, it can grow its audience and go after less-direct rivals. But until then, it's definitely a cannibalistic existence.

However, WKSS Green Bay, Wis., PD Mike Miller, who's building heritage top 40 WIXX (as well as second top 40 WQLR), believes that both WIXX and WKSS have generated more exposure for top 40 hits, which has increased the top 40 share of the market's audience.

WWHT PD J.J. Rice agrees when, as in his case, the stations carve out their own musical territories and target different demo.

Yet KQAR (Q100) Little Rock, Ark., PD Gary Robinson, whose station, like crookstone for KHTB, is a relative newcomer to the market, asserts that while it's possible for a mainstream and rhythmic top 40 to

successfully coexist, in real-life Little Rock, "it's still a dogfight."

KRBE Houston PD John Peake is facing a recently arrived mainstream top 40 rival, KHYX (Kiss 105.5), which, from the beginning, was intended primarily as a spoiler.

"It looks like Kiss was designed to take over," Peake says. "It's trying to create some distance between us and [KHYX's R&B sister] KCRH 'The Box.' " He says, KRBE was off 6.7-6.4 in the summer book, but KHYX didn't reap much of that, rising only 1.7-1.8. "Kiss has a small share, but it's not coming at our expense. Whether that's enough to survive on, that's Clear Channel's decision."

STAKING YOUR TURF

When it comes to direct-format warfare, far more often than not a rival is the specific target of a station's self-defined niche. For rhythmic KYLZ, which started out more R&B-driven than KSS, Scrappy eliminated the non-mainstream rap hits and sprinkled in mainstream pop from 'N Sync and the Backstreet Boys. Having an in-format rival, he says, "forced us to choose our hill we can defend and own."

WNQT PD Tom Mitchell notes that his station "focuses on 25-34 women, and all of our music and marketing is aimed squarely at them." Concurrently, rival WWHT's Rice says, "WWHT owns the rhythmic top 40 hill."

But music isn't the only way to stake your turf. While KITE PD Leo Care goes after the rhythmic audience, rival KCHX's Henslee says he has "the luxury of programming an established heritage station. KCHX will do what it does best and should win by having a tighter, more consistent playlist."

Heritage is also a weapon for WJET's Robatelli. "Jet 102 has been playing top 40 for 47 years," he says. "Why give up our heritage to any-

(Continued on next page)

newsline...

ADAMS AND CHANCELLOR FORM MARKETING ALLIANCE. In the Oct. 30 issue of *Billboard* sister publication Top 40 Airplay Monitor, Bryan Adams' "On A Day Like Today" showed simultaneous new airplay on several Chancellor mainstream top 40s: KDBW Minneapolis, KHKX (Kiss 106.3) Dallas, and WHTZ (2100) New York. Now, Chancellor confirms that A&M Records has embarked on what's being described as a "broad marketing campaign" for Adams with several Chancellor mainstream and adult top 40 stations, also citing WXXK-FM Boston, WYXR Philadelphia, and WKQI Detroit. (The song is also playing on Chancellor's WXXL Orlando, Fla., and WIOQ Philly.)

According to Chancellor marketing VP Beverly Tilden, the campaign includes Adams' performances at many of the stations' Christmas concerts and interviews on their morning shows and the recording of customized spots for the holiday season. Tilden says the program isn't tied to a specific number of plays for "On A Day Like Today" and that participating PDs said they'd be playing the song regardless. Adams' single peaked without making Morvan's maladjusted top 40 chart three weeks ago, posting 401 spins on the Oct. 30 Impact! page.

WNEW OUSTS HERMAN AND MUNI. It was the end of an era in New York as album rock WNEW released two veteran air talents: morning man Dave Herman and midday Scott Muni. At press time, mornings were being covered by Matt Devoli, with Lisa Garvey in for middays. The latter shift had been split between Muni and Carol Miller, who now holds down nights. Opey and Anthony remain in afternoons. PD Garry Wall stresses that the Herman and Muni replacements are temporary and goes on to deny speculation of a format change. "We're going to rock, and classic rock will continue to be a component of what we play," he says, adding that the station is "not going active rock. We're going to be a mainstream rock station for New York."



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With the constant headline-grabbing antics of lead singer Courtney Love, it is easy to forget that Hole has other members. "Courtney, for obvious reasons, gets the most attention, but Hole is very much about the four of us," says guitarist Eric Erlandson, referring to himself and bandmates Love, Melissa Auf Der Maur, and Patty Schemel. "It takes all of us to make a record. We were determined not to put out anything that was beneath us, which is why we took our time. We weren't waiting around for Courtney or scared of the hype." Love goes to great lengths to maintain an image and living in the public eye is dissected in the album's first single, "Celebrity Skin," No. 5 on this issue's Mod-

ern Rock Tracks. "Courtney writes what she feels, and this is obviously one of her observations of Hollywood," Erlandson says. "We used this great Hollywood city as inspiration for the album."



—Eric Erlandson, Hole

The City of Angels theme is evident on the second single, "Makiboo," which is being readied for radio. "It's a better song [than 'Skin']. It sounds like top 40, but the lyrics push you to think. It's a

great driving song. In places where there are subways, people might not get it, but in places with ocean and cars it goes over well. It is a bit strange to have a song about beaches and sun coming out when it is getting cold and raining."

On the positive side, it won't have much competition from other light-hearted summer songs. As the lone guy in Hole, Erlandson is used to being the odd man out. "I can relate in ways that some men can't, but I can be very macho and have to fight those demons. Courtney surrounds herself with strong women and wants to start an Amazon planet. She's smart enough to understand to get that she must have a Viking planet as well. Since we got along since day one, I'm the Viking."

The problem of maintaining an image and living in the public eye is dissected in the album's first single, "Celebrity Skin," No. 5 on this issue's Mod-

NOVEMBER 26, 1998

Billboard

Mainstream Rock Tracks™

ALBUM TITLE OR ARTIST

ARTIST

INFLUENCE/INFLUENCED

LABLE

RECORDED

RELEASED

Gloria Estefan's Format Crossover Has Lasted Longer Than A Red-Hot 'Moment'

WHEN GLORIA ESTEFAN sang about "Reach" a couple years back, she really wasn't kidding.

Here's an artist who started out singing solely in Spanish, translated herself into a pop mainstay, and continues to hold the loyalty of the club crowd, while nurturing an adult audience via a string of sumptuous ballads.

It's closing in on 15 years since the Epic artist with Miami Sound Machine turned salsa into top 40 with "Conga," and look where she has gone since: The Cuban-born Estefan, with husband/producer Emilio Estefan always close by her side, has hit No. 1 on the Latin, AC, and Hot 100 charts a total of 16 times.

Along the way, she's picked up two Grammys, a couple of Billboard Music Awards, an MTV Video Music Award, a star on the Hollywood Walk of Fame, and two Cable Ace Awards.

More recently, she joined *Celine Dion* (a friend), Aretha Franklin, Shania Twain, and Mariah Carey on *ABC's* *Divas Live*, and just last month, headlined her own live, two-hour concert special on ABC's "Live By Request." She will perform with Stevie Wonder at Super Bowl XXXIII in January.

"We have always been able to offer something a little different. I think that's what's given us the longevity," Estefan acknowledges. "I look at our audiences, and there are families there, from little kids to grandparents. The main thing an artist has to be cautious about is getting pigeonholed. We've fought that all the way."

Her latest single, "Don't Let The Moment End," written by Emilio and Gloria, Lawrence Lavelle, and Bob Katsos, and produced by Emilio, Demer, and Estefan family favorite Tony Moran, is a perfect example of just how she continues to deliver to her wide demographic.

Wildly joyous with a series of immediate musical hooks perfectly suited for top 40, rhythmic top 40, and dance stations, the single has been remixed for clubs by the likes of Paul Andrews, Heky Hector, Messy Boys, Mousse T, and Steven Nikolas, while also being offered to radio in a ballad version for AC outlets.

Thematically, the track celebrates the perfect moment in time, "a passion that's so special you want to go get married," Estefan says. "It's like the euphoria of being in a club of sex, love, being outdoors, and asking for those feelings to go on forever."

Two weeks out of the box, the track has already snagged major top 40s like dance-leaning *WHY1* (1100) Miami and *WKTU* New York, as well as AC *WLIT* Chicago and *WTFM* Minneapolis. It debuted on the Hot 100 the last issue at No. 78 and hit No. 4 on the Hot Dance Music/Adult Singles chart.

"Gloria Estefan is one of those artists whose fans want to hear a record

as soon as it's out and start calling the radio station for it," says *WKTU* music director Andy Shane. "She's someone who is identifiable with our station and has had a lot of hits that have worked for us. She's also one of the true professionals that's still down to earth and

lives. I wanted it to be celebratory, fun, like a driving or a workout record, very physical, carefree—like the 1970s were for me. It's a thread from the past to the today."

Among the 16 country tracks on "gloria" are her own "30 Hot 100 hits" ("I'm Not What I Used" and the No. 1 *Hot Dance Music/Club* hit "Oye"), as well as Spanish-language re-mixes of a number of album tracks—and even a cutting-edge contribution from *Wyclef Jean*.

Because of her diversity of styles and a loyal audience that respects her versatility, Estefan has been able to entertain her own ambitions, to take a chance here and there because it feels right, whether it's the all-oldies "Hold Me, Thrill Me, Kiss Me" in 1994; her two recent Spanish albums, both of which were awarded Grammys (there were seven Spanish-language projects before Miami Sound Machine's 1988 breakthrough, "Primitive Love"); a Christmas album; the largest album of her career, "2000"; in 1996; and her recent dance album.

"She's managed to keep the dance community happy, her adult fans happy, and always managed to have a broad appeal at pop radio and to reach the Latin community," Commons says. "And her music has always stayed current. There's something for every format."

Still, Estefan acknowledges, "radio is sometimes really tough. It took a year for 'Conga' to get to No. 10, and a lot of stations didn't play 'Oye' just because the title is in Spanish. Because of the clubs and reliable fans, we haven't had to depend on the radio."

"Any artist loves to try new things and expand, and you only hope your audience accepts it at the time," she says. "But you've got to stick to yourself, what you feel, and what you express and never try to look at it in terms of sales or the charts. If you get in this for the fame and the money, you're in trouble. No one can stay on top of it all the time. Music has to stay the most important thing."

Estefan's latest excursion into the unknown is something that sidesteps all that has historically defined her. She's currently shooting a small part in the film "50 Violins," starring Meryl Streep.

"What better outlet than working with her? I'm going to be a spoilt rotten Estefan," she's getting out a laugh. "I'm going to be doing some new things and the process of figuring myself through this acting venue, because you find so much in you. It's exactly the kind of role I wanted—a wonderful movie, a small part, and a very nurturing environment."

It's part of the larger goal of keeping it fresh for Estefan, who over the years has managed to succeed with every turn. "I love what I do, and now I want to enjoy life, to take some vacations, write for other people," she says. "That keeps it creative, and that's what it's all about."



by Chuck Taylor

never got too big for her shoes."

"Gloria is one of those artists who, from the beginning, has always been really popular with our core female audience," says Mark Edwards, PD at *WLIT*. "She's one of the few artists that can go from a radio station to a club with Celine Dion, Elton John, and Whitney Houston, who keeps coming out with great new product that people still enjoy."

"Her persona, her overall attitude with her fans, everything from the way she is on television and when she calls radio, is always so positive and inspiring," adds Epic VP of promotion Dale Connome. "Our goal with this release is to have a top five adult record and cross over to mainstream radio as well."

Interestingly, even though "Don't



Let This Moment End" is a dance song on Estefan's current album, "gloria"; it was actually a ballad first.

The reason it didn't make it on the album that way: As Estefan and company were defining the direction for the album, the original goal was to assemble a project of continuously playing dance remixes from throughout her career.

"But the more I thought about it, the more I liked the idea of doing all new songs with the same concept," she says. "The ultimate goal was to come up with a feel-good record. Music for me has always been a great escape, taking me out of whatever I was going through or allowing me a catharsis to get through feelings. We're closing in on 2000 and the biggest party we'll be sharing in our

Preston Fine-Tunes KBKS As Alt-Pop-Slanted Top 40

THE PARTICULARS of the station's music have fluctuated a few times, but, says PD Mike Preston, the game plan for KBKS (Kiss 106.1) Seattle has been essentially the same since the station flipped from rhythmic AC to mainstream top 40 in September, 1993. *Kiss 106.1*, as some designed to fill Seattle's modern adult niche without being locked into it, giving Preston flexibility to cover all the turf between adult top 40 *KPLZ* and *R&B* and *Alternative* top 40 *KUBE*.

KBKS, relaunched on Memorial Day weekend '97, quickly found itself locked in what seemed, for a while, like a modern AC war of attrition with *KPLZ*. But in recent months, *KPLZ* seems to have recovered its edge, and the franchise, with *Kiss 106.1* moving slightly more rhythmic. In the just-released summer Arbitron survey, KBKS had its best book to date, up 3.5-4.8 12-plus and tied for fifth in the market. (*KUBE* was up 6.2-6.6, *KPLZ* was flat at a 4.2.)

Preston, who programmed top 40s *KWSS* San Jose, Calif., and *KSDO-FM* San Diego during the '80s, returned to the West Coast last year after eight years as assistant PD/music director of *WPLJ* New York. KBKS had been intended as a low-maintenance flanker outlet by original owner E2 Communications. Subsequent owner American Radio Systems wanted to see it competing on the basis of all the stations in the market."

To that end, Preston knew that "the basis of the music could be similar to what people were starting to call modern AC at the time. But the goal was not to be all the way pegged-on as the mainstream top 40 at the time. The goal was to not be all the way pegged-on as the mainstream top 40 in the market. We route our music like a top 40. And we think that we have a texture that is broader than many of the modern ACs."

"The appetite in this marketplace for pop/alternative music is voracious," Preston adds. "We've seen that confirmed on a regular basis by the music we play from that genre reacting extremely quickly—and not just from the actives but all the way down to call-out."

The net effect is that KBKS sounds like the inverse of most large-market top 40s, says *WKKX-FM* Boston, one of the stations watched by Preston. Records that don't become big-city hits elsewhere until their call-out kicks in become KBKS hits almost immediately. Songs like Natalie Imbruglia's "Wishin' I Was There" that don't chart in Boston's AC market, for example, airplay well after other PDs have moved on. *R&B* product is added late, if at all. The rhythmic records that do best for KBKS, according to Preston, are the pop/rhythmic titles that KUBE no longer plays: All Saints, Backstreet Boys, Madonna, Robyn, *N Sync*, etc.

Those titles, which were usually on KBKS to some extent but that are more prominent now, are helping KBKS distinguish itself from *KPLZ*, which, Preston says, was initially "doing a good job of trying to block our entire into the market."

Now, Preston says, *KPLZ* has "done a better job of owning the '90s than almost any station I've ever seen." KBKS doesn't play any '80s titles, billing itself initially as "the '90s music mix." In October, Preston and creative director Mike Hansen changed the station's position to "Your music for the new millennium."

Here's a recent midday sample of KBKS: "Fire Escape," "Toad," "The Wet Sprocket," "All I Want," "Gone Good," "Doubt," "I'm Gonna Be (5-0)," Imbruglia's "Wishin' I Was There," Third Eye Blind, "Jumper," Green Day, "Time Of Your Life (Good Riddance)," Eagle Eye Cherry, "Save Tonight," Sheryl Crow, "If It Makes You Happy," Alanis Morissette, "Thank U," and Blues Traveler, "Hook."

KBKS has already been through a second merger, as well as a GM change from Fred Schumacher to CBS cluster GM Lisa Decker. (There may be a separate GM named after Jan. 1.) The American/CBS merger, Preston says, "hasn't been a huge change."

Throughout KBKS' first 18 months, it's been very public. Preston kept a low profile in the industry, to the bewilderment of some. "I thought it was just extremely important to be focused on my job as much as possible," he says. "I wanted to show people that I could make a change in what I was doing and make it work. I just felt like the more important thing was to focus on those two [tasks] and wait until we got things solidified before we jumped back into the fray."

SEAN ROSS

THE RADIO OF THE FUTURE: SIGNPOSTS POINT TO DIGITAL EVOLUTION

(Continued from page 1)

entrenched in digital technologies like CD, DVD, and, soon, high-definition TV.

"Like everything else in electronics, the radio of the future will be software-driven, with more programming and more interactivity," says Every radio will come with its own microprocessor, just like a computer," says Tom McGinley, a keen industry observer, director of engineering for WPGC-AM-FM/WARW Washington, D.C., and a member of numerous committees for the National Assn. of Broadcasters.

"I think you're putting your head in the sand if you don't think radio is going digital," adds Mike Chrysochoos, an engineer with the advanced systems division of Vistacon, which develops electronics (among other things) for Ford

Motor Co. "Customer expectations are moving past CD-quality. Many people have home theaters and now understand the benefits of multichannel audio."

But just how soon these or any number of other suggested upgrades are likely to become as commonplace as preset buttons is a question perhaps best left to the team. Despite another. Despite engineering enthusiasm for new bells and whistles, manufacturers seem to view current-day analog radios as a product that consumers are satisfied with. The theory, they agree, will come when—or if—radio is able to jump into the digital age.

One thing is clear: Radio listening has maintained undaunted popularity in this country. According to Arbitron, between 95% and 98% of all Americans 12 and older 75% listen daily. People listen most in their cars, 41% of the time; in the home, 37%; and at work, 22%, according to the Radio Advertising Bureau. No one believes radios are going away any time soon, although the forms that they may take as they evolve are still open to debate.

RESISTANT TO CHANGE

Evolution on both the analog and digital sides faces the challenge of winning over an industry that has proved itself resistant to change. The medium's biggest blow came in the late '80s when the introduction of AM stereo—an innovation that likely would have saved the band from being abandoned by music-driven formats—got caught up in factors including political wrangling at the Federal Communications Commission (FCC), manufacturer reluctance to back a consumer standard, and poor marketing. AM stereo never took hold, in essence relegating the band to an outlet for talk radio and such niche formats as religious and gospel.

Then there's the more recent development of Radio Broadcast Data Systems (RBRDS or RDS), which offers text on radio LED screens, providing song titles and artists and a station's moniker. As simple and valuable as it seems, once again, most broadcasters and manufacturers failed to rally behind the

improvement. It still may be integrated into future applications, but on its own, the technology has ultimately failed to find acceptance.

"Part of the problem is that the infrastructure requirements that radio needs to support RDS are 'over the top,'" says Milton Beach, media relations manager for General Motors' Delphi Dileco Electronics Systems. "It's gotten off to a slow start, but we do expect it to come on board in the future."

THE DIGITAL DJ

There has also been less-than-stellar reaction to Digital DJ, a home and auto radio system developed in the early '90s that offers consumers an alarm clock, a monthly calendar, and text messaging capabilities that include stock quotes, sports scores, information, news, weather, and local city information.

While the \$200 radio seems to offer practical tools and has gained manufacturer support from the likes of Sony, Sanyo, and Sharp, like RBRDS, it requires the participation of radio stations, which receive information from the company, then broadcast it with their audio programming. Few outlets were willing to participate. It also comes with a \$100 fee, which may have made it a tough sell to consumers. Despite its best efforts, the Digital DJ has never been instituted outside of the San Francisco market.

With such marketplace misses serving as case studies, and with bigger and brighter advances looming, manufacturers admit that they are hesitant to spend a lot of research and development dollars on improving current AM/FM radios. For one, even inexpensive units can offer pretty satisfying sound quality. As well, why tamper with a market that's already doing well? Despite its best efforts, the Digital DJ has never been instituted outside of the San Francisco market.

With such marketplace misses

serving as case studies, and with

bigger and brighter advances looming, manufacturers admit that they are hesitant to spend a lot of research and development dollars on improving current AM/FM radios. For one, even inexpensive units can offer pretty satisfying sound quality. As well, why tamper with a market that's already doing well? Despite its best efforts, the Digital DJ has never been instituted outside of the San Francisco market.

"We've got a lot of E-mails and phone calls to our customer service lines, and it's extremely rare that anyone asks about improvements to radio. It's pretty much a non-issue," says Tom Graham, national director of marketing for Yamaha Corp. "I'm not sure that between CDs being so inexpensive and popular, that radio is even the format of choice for musical entertainment anymore, at least in the major markets."

"People who are listening to these kinds of systems in their living rooms with DVD and DTV (digital TV) the next thing we'll see is automobile entertainment will be multichannel," says Ralph Justin, director of engineering at CEMA. "I expect it will be huge."

The larger vision behind digital

audio is that it will allow the introduction of digital audio broadcasting (DAB), which for the last decade has been regarded as the natural successor to today's analog radio and, to some, the savior for keeping traditional radio broadcasting relevant in a digital society.

Three companies are now developing a system that would offer FM service with "near-CD-quality" and AM service that rivals today's FM stereo. Technically speaking, with the systems now being designed, a DAB signal would be positioned over current AM and FM signals, on what is known as an in-band, on-channel (IBOC) system. This allows consumers to enjoy the same station programming at the same dial location, only with higher audio quality.

stations and make advances to reject all kinds of interference signals," Whitecar adds.

Certainly, the audio-quality improvements are justified, based on the continuing consumer interest in high-fidelity audio. In 1994, 2.5 million more home radios were sold in 1998 than in 1995. Dollar sales of radios, the average unit price of which has remained fixed at \$17 for most of the decade, are estimated to surpass \$35 million in 1998, up from \$28.4 million in 1995.

THE REAL FUTURE

Where new applications will really prosper is with radios that offer digi-



An artist's rendering of the XM Satellite car unit shows off the advantage of digital technology, with a screen that displays song information. Also note the presence of a button for AM/FM and another—above it—for the "XM" satellite band.

tal interfacing. For one, the use of a digital signal would allow radio to utilize 5.1 (or five plus one) audio, which will allow car (and home) stereo to enjoy the advantages of multichannel sound, with three speakers in the front, two in the back, and a subwoofer—much like a home theater system. Current FM signals are incapable of holding the information needed to separate sound into such a configuration.

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DAB: THE QUESTION OF WHEN

The question of when DAB will actually hit American airwaves, however, is significantly less than competitive. While USA Digital Radio (USDAR) recently filed a 400-page petition asking the FCC to help evaluate proposals for an IBOC DAB

system, the company has two competitors, Digital Radio Express (DRE) and Lucent Digital Radio, that aren't as willing to let USDAR lead the way without a challenge.

Each of the companies utilizes the same basic technology and is being held in various courtrooms of the U.S. Lucent's DRE and USDAR could become politically entangled, time-consuming, and, ultimately, self-destructive for the technology and its potential implementation in the U.S. Most other nations are years ahead of America developed Eureka-147 system.

But, according to Robert Strible, president/CEO of USDAR, it's all systems go. His company's technology is already in the prototype stage and is being tested in various locations of the U.S. Lucent's DRE and USDAR could become politically entangled, time-consuming, and, ultimately, self-destructive for the technology and its potential implementation in the U.S. Most other nations are years ahead of America developed Eureka-147 system.

"The issue will be how quickly they're adopted. Realistically, I think we're looking at five to six years," says Strible. "It all boils down to how receptive manufacturers implement [DAB receivers]. The first guys to go with this are going to be the audiophiles, so the first receivers might be very expensive. But volume curves will bring that cost down."

Strible notes that the company is in discussions with "many if not all" manufacturers to develop DAB tuners: "We will end up licensing our technology to manufacturers so that the transition of technology goes forward in a seamless fashion."

USDAR expects a 12-year transition period, during which radios would offer both DAB and the traditional AM/FM bands. At that point, broadcasters would stop broadcasting in AM and FM, and the nation's radio standard would become DAB-only.

THE BEST SYSTEM FOR CONSUMERS

The best system for consumers is the DAB system. Vistacon has been involved on the development of a working DAB system from the start and cautiously embraces the potential of the technology. "We want the best system for our customers," says Chrysochoos. "If it provides a listenable difference over existing analog and can provide data and something that's interesting to the customer, it will really fly."

"We will be DAB radio look like," because of the digital output, there's the potential to have a number of advanced data services," Strible says. "At its simplest, the radio could offer song, artist, and title [on an LED screen], maybe stock quotes and sports scores—the things you see on a paper."

"Moving on to wilder stuff, we've talked with folks about a small video display, where you could see the CD cover," he says. "Obviously, this would be a premium product, but it's there for advertising: 'Here's Mariah's new CD on sale at Target,' things like that. It's up to the receiver manufacturers and broadcasters and, ultimately, consumers."

Closer on the horizon—and further along—is satellite-delivered digital radio technology, which most traditional broadcasters view as their first true competition since the dawn of radio some 80 years ago.

Two systems that won an FCC spectrum auction to launch such a service—CD Radio and XM Satellite Radio (formerly American Mobile Radio Corp.)—intend to establish the new technology in the U.S. by the end of 2000.

THE 'XM' BAND

The coast-to-coast, subscription-based technology will contain AM, FM, and a third band for the satellite service—XM Satellite Radio has already coined the term "XM" for its satellite band service.

Both systems intend to offer 100 channels of music, news, and entertainment to listeners in digital-quality



For approximately \$200, consumers of CD Radio's satellite service will be able to equip car tape decks with an adapter to receive its coast-to-coast music, talk, and entertainment programming.

It's audio—and many channels will have no commercials.

"I don't think we're looking at a great leap forward here in terms of digital technology on the hardware side," says David Margolies, chairman/CEO of CD Radio, which has received total outside investments of \$900 million. "I think the new technology is represented by the service itself, to have a great variety of sources with a high degree of fidelity. But on the receiver side of it, there's just an extra button."

XM Satellite Radio will have signed agreements with Alpine, Pioneer, and Sharp to manufacture and distribute XM-capable radios and audio systems in the U.S. "Tuning in XM Satellite Radio became very real today," said Hugh Panero, president/CEO of the company, following the Nov. 18 announcement. "This is our most significant announcement to date."

While much conjecture and crystal-ball-gazing accompany the forecast for the radio of the future, there are at least a few certainties. For one, if radio does not advance into a digital realm, there are consumers waiting in the wings.

If it's not satellite radio, plenty of potential remains for Internet media services, which are expected to grow from \$6.1 billion business to \$63.1 billion by 2007, according to Paul Kagan & Associates. Wireless services will more than triple, from \$34.8 billion to \$111.6 billion, while cable services will increase from \$3.5 billion to \$19.3 billion.

"The whole idea of mobile multimedia has a lot of potential," says Delphi's Beach. "We're probably looking at bringing computer communications into the car with a wireless radio where you have a flat panel display that looks like a radio, but is actually downloading music from the Internet. That's down the road a piece, but that's what's really futuristic."

MTV SHOWS FOCUS ON MUSIC, MUSICIANS

(Continued from page 1)

ingly have appeared out of nowhere to become overnight sensations.

According to Graden, "About half of the shows in development will make it on the air as regular MTV series. Some of the ones that don't end up as series might end up as part of our spring break or weekend special programming."

Graden gives credit to MTV senior VP of music development Lois Curren as being a key team member responsible for helping create MTV's new music programs.

The new slate of MTV shows in development is the first batch of programs to be proposed under the new structure of MTV's music department, headed by MTV senior VP of music Tom Calderone (Billboard, Aug. 29). Calderone joined MTV in October after a career in radio that included being a consultant at Jacobs Media and senior programming positions at modern rock stations WHFS Washington, D.C., and WDRE Long Island, N.Y.

Says Calderone, "We want to make the audience feel like they're a part of the channel, and want the artists to feel like they're a bigger part of MTV than video rotation."

RAP, ROCK ARE KEY

He singles out "Son Of Yo!" and "Rocks Off" as the two shows in development that "are really important to me. Rap and hard rock are the two music movements that our audience really seem to want, and MTV is going to support those genres in a big way in 1999."

Calderone credits MTV VP of

MTV's 1999 Music Shows In Development

• "Diary": A program in which MTV will give a video camera to an artist to record his or her life over the course of several days.

• "The List Show": This program will take a look at milestone events in music history. According to MTV, an example of a "List Show" theme would be "nine days that rocked the '90s."

• "Web Riot": An interactive, music-based game show in which viewers can participate by logging on to MTV's website. The idea is that viewers can test their knowledge of their favorite bands and artists as they watch their latest videos.

• "Uncensored": The working title of a concert tour documentary series, aimed at offering an up-close look at life on the road with a band.

• "Son Of Yo!": A half-hour daily show inspired by "Yo! MTV

Raps" featuring harder-edged and emerging rap artists.

• "Rocks Off": A show that MTV calls "the next generation of 'Headbangers Ball,'" a now-defunct hard rock/metal MTV series that ran from the late '80s to mid-'90s. MTV cites Korn and Rage Against The Machine as examples of acts whose videos and performances would be played on "Rocks Off."

• "Dance Planet": The show will spotlight dance crews and dance crews around the world. MTV claims that five dance crews around the world will get the same feed from MTV's New York studio, and viewers will get to watch what happens in each club.

• "411": A programming feature in which the latest artist information—news updates, tour schedules, albums releases, etc.—will be

scrolled onscreen with the artist's video.

• "Cram": This program will take a look at what happens when a group of strangers is forced to watch videos 24 hours a day in a small, confined space.

• "Head Trip": This show will explore the thoughts of artists, such as what they think of current events, their bandmates, or their video.

• "Video Clichés": A program about art and current music video stereotypes.

• "Parking Lot": A video chronicle of a concert experience.

Also, an as-yet-untitled show styled after "Top Of The Pops," the long-running BBC series. "MTV is working with the BBC on this show," says MTV president Judy McGrath.

CARLA HAY

music and talent programming Michele Dix and MTV VP of music and artist development Lewis Largent as "instrumental in realizing the amount of great music that can come out that can highlight to our audience."

He notes that in addition to presenting established, well-known acts, MTV's goal is to include ongoing exposure to new artists. "We introduce new artists by mixing them in with videos from superstar acts. There's always that balancing act we have where we have to play videos from artists who are familiar to our viewers and videos from new artists our audience will like."

For the ongoing complaint from some in the music industry that MTV is not an artistnic, Calderone responds, "We're all about what our viewers want, and all of our research shows that our viewers know what MTV is doing. MTV doesn't get enough credit for our

new music-based ideas and music shows, like 'Say What?,' 'Total Request,' or 'Artist Cut.'

He adds, "Videos are always going to be the backbone of what MTV does, but, along the way, we have to reinvent ourselves. What our viewers want isn't necessarily the same thing as what music industry people would like to see, and we base our success on giving our viewers what they want."

Graden says he is aware that MTV's marathons of non-music shows, such as "The Real World" and "Road Rules," are often criticized by people who believe MTV has strayed too far from music programming.

He concedes that this non-music programming has become more prevalent "when there's a 'Real World' or 'Road Rules' season finale. But the number of [non-music show] marathons has been dramatically reduced from a year

ago," he says. "Since this year, we've introduced about 10 new music shows and had about 20 different music-based weekend programming [schedules]."

Graden notes that MTV's new music shows, such as "Total Request" and "Say What?," have helped MTV increase its recent ratings. "What surprised me the most was how available our audience was to the new programming. The ratings moved beyond my expectations."

He adds that the music industry's response to MTV's tightened playlist (Billboard, May 9) has been "positive. Before we tightened our playlist, there was a fear [in the industry] that we were going to be so different that some of the impact might have been lost. We've upped the profile of videos that might have gotten ancillary exposure by emphasizing Buzzworthy and Breakthrough videos."

Another more recent criticism of MTV is that the network is showing too much R&B and rap music and not championing enough upcoming rock acts.

Graden says, "The diversity in our playlist is something that we're proud of. Tom Calderone's experience in the alternative [rock] world is that we're trying to determine what the next music fringe is that we want to bring to our audience's attention."

Graden adds, "The truth is that hip-hop/R&B is now mainstream music. 'MTV Jams' is not a fringe show. It speaks to our core audience."

That core audience, says McGrath, is "a target demographic of 18- to 24-year-olds, but we literally program to 15- to 24-year-olds. The median age for our viewer is 20 years old."

There are indications that MTV might even expand its music programming to include some country music, which has long been excluded from MTV's playlist.

McGrath says that one proposed MTV programming idea is the concept the network tentatively calls "Cringe"—a play on the words "country" and "fringe"—which she describes as "new wave country" that would feature a wide variety of artists with ties to American roots music, ranging from BR-549 to the Screeamin' Cheetah Wheelies. Although "Cringe" is not in development, McGrath says, "We may see little pockets of 'Cringe' on MTV in specialty programming."

BUZZ BIN PLANS

MTV is also planning a Buzz Bin countdown, which will premiere Dec. 19. The countdown will take a look back at all the videos that were selected for MTV's Buzz Bin rotation. MTV has now renamed its Buzz Bin videos Buzzworthy videos.

Calderone explains MTV's criteria in choosing a Buzzworthy video: "The only requirements are that the artist has to be an artist whose video hasn't been played on MTV before. It has to be an artist that we're really excited about and who we consider the 'next big thing' at MTV."

Current MTV Buzzworthy artists include Everlast and New Radicals.

Music video networks often compete with each other in claiming that they were the first to "discover" or "support" an artist. Calderone says that the difference between MTV and its competitors in this regard is that "if MTV labels an artist as 'buzzworthy,' we don't just play the video. We point the audience over to that video and even put a message on the screen telling the viewers that this is an artist they should know about. We actually include detailed information about the artist. It's important to notice that artist."

Looking to the "big picture" future, McGrath adds, "Our job at MTV is to keep being creative. We're not a radio station, and we need to keep having a dialogue with the music industry on how music is presented on MTV."

KENNY KIRKLAND DIES

(Continued from page 13)

Sting, in a band that also featured Branford Marsalis, bassist Daryl "Thump" Jones (who later joined the Rolling Stones' touring lineup), and drummer Omar Hakim (of Weather Report).

Through the '80s and '90s, Kirkland

would prove to be one of the most genre-defying keyboardists of his generation. He appeared on producer Hal Willner's eclectic Thelonious Monk and Kurt Weill tributes; backed vocalists ranging from David Crosby to Diana Reeves; played jazz dates with Michael Brecker, Stanley Jordan, Tom Scott, Kenny Garrett, Stanley Clarke, Mark Whitfield, and Carla Mink; and frequently recorded with Branford Marsalis, in straight-ahead sessions and with the sax man's funk unit, Buckshot

LeFonque. He also toured with Crosby, Stills & Nash.

From 1992-1995, Kirkland was active in Southern California, where he relocated to serve as a member of "This Tonight Show With Jay Leno" band. He then joined Branford Marsalis and much longer colleagues as drummer Jeff "Tain" Watts and bassist Robert Hurst. Besides his TV work, he gigged frequently at clubs in the L.A. area. He returned to New York after Marsalis left the show.

Though Kirkland was a prolific session man, he made only one album of his own, a self-titled release issued by GRP in 1991.

Kirkland's funeral was held Nov. 13 at the J. Foster Phillips Funeral Home in Queens.

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Kirkland's funeral was held Nov. 13 at the J. Foster Phillips Funeral Home in Queens.

OZ CHAIN

(Continued from page 6)

by unrealistic for retailers to expect an increase in volume to cover this reduced [gross profit], particularly given that the most significant factor in determining results. It'll be up to the individual retailer to maintain the current margin, resulting in lost cash, or increase the percentage of the margin."

AMRA is about to conduct a study on the effect that the GST would have on the cost of doing business. Retailers would enjoy enhanced cash flow, as tax would be paid quarterly, and some administration and stamp duties would be reduced.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Replay are awarded, respectively, for the largest units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is also for CD single. Vinyl maxi-single availability. Vinyl single availability. © 1990, Billboard/SP1 Communications and SoundScan, Inc.

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HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

NEW NO. 1: After two short weeks atop the Hot 100, Laury Hill's "Doo Wop (That Thing)" (Ruffhouse/Columbia) slips to make room for Divine's "Lately." Hill's stay at No. 1 was truncated by the limited availability of her single; only 500,000 units were manufactured, and nearly half of those have already been scanned.

Due to a 29% decline at retail, Hill falls 1-3 on the Hot 100 Singles Sales list, with 64,000 units. Hill's loss is Divine and Pendulum/Red Ant's gain. This the first No. 1 Hot 100 single for both the group and the label. Singles sales account for 74% of Divine's chart points. "Lately," which is sale-priced at select accounts, scanned 32,000 units, a 1% decline from last issue.

Adding to the chart's strength is better radio play; its rhythmic top 40 and R&B chart to maintain its top 40 status. "Lately" has 27 million audience impressions from airplay at 113 stations. The track jumps 37-32 on the Hot 100 Airplay list due to a 10% increase in audience.

ONE TO WATCH: There is a huge buzz humming among radio programmers about New Radicals' "You Get What You Give" (MCA). The song has all the right ingredients: a sing-along hook, big production elements, snide lyrical snipes at music icons Marilyn Manson and Courtney Love, and an upbeat tempo that contrasts with so many songs at radio right now.

What's not to like? After less than three weeks at radio and two weeks on the chart, the song climbs to No. 46 on the Hot 100 Airplay list, with 21 million audience impressions. Among the early supporters is WDWC Raleigh, N.C., which has added the song to its rotation. In total, one of the first stations to premiere the song with its core listeners, KISS 100.7 FM at WDCC, says, "The song is No. 11 out of 35 songs being tested among females 21-35. 'You Get What You Give' is one of the most universal sounding records of the year. People who like dance music and people who like rock music both like it."

The song is airing simultaneously at top 40 mainstream, adult top 40, and modern rock stations, which is atypical for an unknown act.

HOT 100 HAPPENINGS: When Billboard ushered in the new and improved Hot 100 in the Dec. 5 issue, there will be a couple other changes in the magazine. Bubbling Under will no longer print but will appear exclusively on Billboard Online and the Billboard Network. A new top 40 airplay chart, Top 40 Tracks, combining Broadcast Data Systems-monitored airplay of mainstream top 40, rhythmic top 40, and adult top 40 stations, will debut in the Programming section. Unlike the other radio charts that appear in the Programming section, this chart will rank titles by audience impressions, not spins.

With the inclusion of airplay-only tracks, about half the titles on the new Hot 100 will have retail accompaniments. The titles that are commercially available will be designated by a black star printed to the right of the title. The first week that retail points kick in, the star will be red. In that way, chart watchers will know which songs have commercial singles and when a single first becomes available.

CREATIVE COALITION HONORS VH1'S SYKES FOR SAVE THE MUSIC

(Continued from page 1)

Atlantic Records' Jewel, who has just released her second album, "Spirit." Sykes' award will be presented by Don Henley, himself a prominent attorney and other causes.

Actor William Baldwin, who began a two-year term as president of the Creative Coalition in January, says, "Because of John's work in the area of arts advocacy with VH1 Save the Music, it is perfectly suited to be recognized by the Creative Coalition."

Sykes says he is honored to be receiving the award and especially happy to receive it from Henley.

"It's an honor to get the award from Don, because he is an artist who has given not only money but countless hours of his time to organizations and people he believes in," says Sykes. "He's a guy who's made millions and given back millions."

Sykes says the idea for Save the Music started when he visited a New York City school and saw enthusiastic music-making students but also saw students from the Arts chairman Jane Alexander.

"I looked around, and instead of seeing disengaged children and bad seeds, I saw motivated young kids who wanted to learn," recalls Sykes. "I also saw the fifth-grade orchestra play Beethoven and, unfortunately, the instruments were falling apart and the school was about to close the program down. It was a shame that at a time when parents are coming to the school that shows the music education actually helps wire a child's brain and helps kids score higher, these music programs were being cut back."

Creative Coalition executive director Robin Bronk shares Sykes' conviction that music and arts education are vital to a student curriculum.

"We need to bring art in every

shape or form—visual, creative, musical—back into public schools," she says. "Art is an absolutely necessary component of a child's education and develops a child's mind."

In addition to Sykes, other Spotlight Award recipients at the Nov. 30 event in New York will include Ted Danson for his work

that's not the case. All the credibility and respect for those professions are in the toilet. But celebrity, in some respects, is given more importance and more of an emphasis. It's a sad reality and a sad commentary on the times we live in. But let's acknowledge this, let's harness it, and let's turn it around and use it constructively."

Popular entertainment figures have been on the front line of the Creative Coalition since its inception nine years ago—past presidents include co-founders Alan Baldwin, Reeve Blair Brown, and Ron Silver—but the organization also includes behind-the-scenes professionals.

"We work both sides of the camera and both sides of the aisle," says Bronk.

Rap star Chuck D, who is on the advisory board of the Creative Coalition and recently participated in a Coalition-sponsored anti-drug rally, says, "Guy like [the] Baldwin come to the table to be active, and they can influence people at the highest bracket of society a little quicker than other organizations can. The Baldwins are something else. They actually roll up their sleeves."

On tap for the Coalition's 10th anniversary next year are a party at the Tony Awards in June and a star-studded concert in November. Then, in 2006, the Coalition will host a national political forum and debate at the Democratic and Republican national conventions, as it did in 1992 and 1996.

Other issues on the Creative Coalition's agenda include campaign-finance reform. Bronk says, "We believe that money and the influence of money in our political system represents one of the biggest threats to the democratic process."

BUBBLING UNDER (continued from page 6)

HOT 100* SINGLES

THIS WEEK	LAST WEEK	TITLE	ARTIST/IMPRINT/PROMOTION LABEL
WEEKS ON	WEEKS ON		
1	2	AS LONG AS I LIVE	EMINEM FEAT. DR. DRE/DR. DRE/PROMO (DR. DRE)
2	—	THE (THE ANGEL SONG)	THE (THE ANGEL SONG) (DR. DRE/PROMO)
3	6	THE REAL ONE	THE (THE ANGEL SONG) FEAT. ICE-T (DR. DRE)
4	3	TAKE ME HOME	THE (THE ANGEL SONG) (DR. DRE/PROMO)
5	1	WILL STAND	ADAM LEVINE FEAT. CHACE BROWNL (DR. DRE/PROMO)
6	—	BUFFY'S ANTHEM	DR. DRE (DR. DRE/PROMO/DR. DRE)
7	4	LOVE OF A LIFETIME	DR. DRE (DR. DRE/PROMO)
8	7	TOOK	DR. DRE (DR. DRE/PROMO)
9	3	HOLD IT DOWN	DR. DRE (DR. DRE/PROMO)
10	22	DO IT AGAIN	DR. DRE (DR. DRE/PROMO)
11	6	WHERE YOU HAVE IT	BLACKHAWK (RCA/ATLANTIC)
12	—	UNCUT, PURE	BLACKHAWK (RCA/ATLANTIC/INTERDISC)
13	4	TOPS DROP	BLACKHAWK (RCA/ATLANTIC)
14	2	TRAVELLIN' MAN	DR. MANGA FEAT. MOS DEF (INERTIA/DR. DRE)

THIS WEEK	LAST WEEK	TITLE	ARTIST/IMPRINT/PROMOTION LABEL
WEEKS ON	WEEKS ON		
2	9	ALIVE	DR. DRE (DR. DRE/PROMO)
3	20	JUST DON'T GIVE A F***	EMINEM FEAT. TAY TAY/INTERDISC (DR. DRE)
4	16	SOMEBODY TO LOVE	EMINEM FEAT. TAY TAY/INTERDISC (DR. DRE)
5	—	NO PLACE THAT FAR	SAFARI EXS (RCA/INERTIA/PROMO)
6	21	EVEN FLOW	JAY-Z (DR. DRE/PROMO)
7	9	ALIVE	DR. DRE (DR. DRE/PROMO)
8	6	WHERE YOU HAVE IT	BLACKHAWK (RCA/ATLANTIC)
9	—	UNCUT, PURE	BLACKHAWK (RCA/ATLANTIC/INTERDISC)
10	4	TOPS DROP	BLACKHAWK (RCA/ATLANTIC)
11	2	TRAVELLIN' MAN	DR. MANGA FEAT. MOS DEF (INERTIA/DR. DRE)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

RIAA SAYS INDUSTRY WILL JOIN TO STOP INTERNET PIRACY

(Continued from page 6)

use, but she added that on the issue of security, the companies "must draw together much as the credit card companies have done" to share security technologies.

"The record industry is now starting to look at those models, she said, adding that she "expects to see announcements coming up soon in two or three weeks."

She told Billboard that the industry decision is "pand the dialogue" and "move at the action stage."

In her speech, Rosen said that the U.S. ratification of the digital-age World Intellectual Property Organization copyright treaties will help stem some piracy but that other infringers, including those originating largely on U.S. college campuses, "are going to hinder the emergence of a legitimate retail music market

on the Internet."

In addition to notifying non-student-run sites about the illegality of unauthorized music use and, in some cases, filing copyright infringement lawsuits, Rosen said that "we've found that many times, students [mistakenly] believe music archive sites actually benefit their favorite recording artists."

In response, she said, the RIAA has developed a "nonthreatening educational campaign" called Soundbytes that will be brought to college campuses.

Quoting reports that predict E-commerce between businesses and consumers growing to \$46 billion by 2001 and business-to-business commerce between \$200 billion and \$300 billion in that period, Rosen said that the industry "can't continue to foster legitimate commerce online

when there is such a pirate problem."

As an example, she said that she asked the RIAA's anti-piracy staff to conduct a quick search one afternoon for music archive sites. "In a single afternoon," she added, "using common search engines and visiting several relay chat rooms, we discovered 80 sites with some 20,000 illicit sound recordings."

Attendees at the conference included top European and American economists, criminal law specialists, and intellectual property officials, including Arthur Sackler, VP of law and public policy at Time Warner, and Bruce Lehman, assistant secretary of commerce and commissioner of patents and trademarks and the Clinton administration's top intellectual property policy guru.

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

SoundScan

NOVEMBER 26, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	CHART ON CHART	PEAK POSITION
1	1	1	1	1
1	1	1	1	1
2	NEW	1	R. KELLY JIVE 61455P (13/30/98)	2
3	4	—	2 CELINE DION 550 MERCURY 2002EPIC (11/19/98)	3
4	3	1	7 JAY Z & ROC-A-FELLOUJA JAN SAMPSON'S MERCURY (10/19/98)	1
5	2	—	2 U2 SINGLES 20 (10/19/98)	2
6	6	7	4 SYNC '98 67633 (10/19/98)	16
7	1	—	1 'SYNC' 67275 (11/9/98)	7
8	9	5	5 SHANIA TWAIN A' MERCURY (NAKED) 536003 (10/19/98)	2
9	8	2	3 ORU HILL UNIVERSITY 524324 (10/19/98)	1
10	11	10	6 BACKSTREET BOYS A' JIVE 4359 (10/19/98)	4
11	5	—	2 SOUNDTRACK R&B JAM 550592 (11/9/98)	5
12	10	4	12 LAURYN HILL THE MISSEDUCATION OF LAURYN HILL (11/9/98)	1
13	12	11	42 DIXIE CHICKS A' MOMENT 6815059 (INGRAM) (10/19/98)	10
14	16	—	23 BRANDY A' ATLANTIC 530392 (10/19/98)	2
15	13	—	19 BARENAKED LADIES A' REPRO 46636 (WARNER BROS) (10/19/98)	3
16	7	—	2 MIA X NO LIMIT 53623 (10/19/98)	7
17	18	12	7 OUTKAST A' LADY 2905 (WARNER BROS) (10/19/98)	1
18	22	22	26 CMS A' RUPERT BROWN JAM 550277 (MERCURY) (10/19/98)	1
19	20	17	8 GOO GOO DOLLARS WARNER BROS 47089 (10/19/98)	1
20	29	—	1 112 BAD BOY 73021 (WARNER BROS) (10/19/98)	2
21	19	9	9 SOUNDTRACK A' JET JAN 554659 (MERCURY) (11/9/98)	1
22	17	15	7 SHERYL CROW A' MARS 504959 (23/26) (10/19/98)	5
23	21	14	26 SOUNDTRACK A' CAPTION 9302 (10/19/98)	4
24	26	—	1 GEORGE MICHAEL A' LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL (10/19/98)	24
25	13	—	2 BECK ROLLING STONE 250507 (10/19/98)	13
26	29	26	3 SOUNDTRACK A' WANNER SINGER/STREISAND 48870 (10/19/98)	1
27	—	1	1 BRUCE SPRINGER COLUMBIA 69475 (54/58) (10/19/98)	1
28	25	18	80 ROB ZOMBIE A' GETTER 1922 (10/19/98)	5
29	23	21	3 VARIOUS ARTISTS POLYGRAM/UNIVERSAL EM 4176595 (10/19/98)	21
30	26	19	7 KIRK FRANKLIN CDM 900 200 (10/19/98)	1
31	27	24	13 KORN A' MONSTERS 6001 (01/10/98)	1
32	35	38	51 WILL SMITH A' COLUMBIA 66403 (10/19/98)	8
33	16	3	3 R.E.M. WHAM! 47112 (10/19/98)	1
34	28	28	6 PHIL COLLINS A' FACE VALUE/ATLANTIC 6313946 (10/19/98)	18
35	—	1	1 RUSH ANTHOLOGY 832236 (24 CD)	1
36	37	30	21 SOUNDTRACK A' COLUMBIA 66410 (10/19/98)	1
37	31	25	18 BEASTIE BOYS A' GRAND王子 27715 (24 CD) (11/9/98)	1
38	39	23	21 THE BRIM SETZER ORCHESTRA A' INTERSCOPE 27716 (10/19/98)	1
39	—	1	1 PETE ROCK LUD 67656 (10/19/98)	1
40	24	6	3 FAITH EVANS BAD BOY 73019 (10/19/98)	6
41	33	27	22 SOUNDTRACK A' BLACK/GRUNGE/ROCK 31/34 (10/19/98)	1
42	41	45	30 FAITH HILL A' WHAM! 47890 (10/19/98)	7
43	32	—	2 HANSON MERCURY 530240 (11/9/98)	32
44	87	—	2 SOUNDTRACK INTERSCOPE 90381 (10/19/98)	44
45	42	35	89 MATCHBOX 20 50219 (10/19/98)	1
46	54	79	7 EVERLAST TOMMY BOY 123 (11/9/98)	1
47	46	37	59 CREED A' WIND UP 105 (10/19/98)	1
48	40	44	33 ALL SAINTS A' 2000 5180 (10/19/98)	1
49	52	51	15 EAGLE-EYE CHERRY A' HOR 693424 (10/19/98)	45
50	47	38	57 MADONNA A' MANHATTAN RECORDS 200 (10/19/98)	1
51	49	41	56 CELINE DION GLORIA ESTEFAN, ASTERIA FRAMMLIN, SHANIA TWAIN & MARIAH CAREY A' EPIC 696001 (10/19/98)	21
52	43	29	52 MARILYN MANSON NOTHING HURTS LIKE 6000 (11/9/98)	1

PEAK POSITION

*** * No. 1 ***				
SUPPOSED FORMER INFATUATION JUNIE				
ARTIST: R. KELLY				
RECORD: JIVE				
RELEASE DATE: 11/9/98				
SONG: HOT SHOT DEBUT				
*** * GREATEST GAINER ***				
THESE ARE SPECIAL TIMES				
ARTIST: CELINE DION				
RECORD: 550 MERCURY 2002EPIC				
RELEASE DATE: 11/9/98				
SONG: GREATEST GAINER				
*** * THE BEST OF 1980-1990 ***				
ARTIST: THE BEST OF 1980-1990				
RECORD: 1000 1000 1000				
RELEASE DATE: 11/9/98				
SONG: THE BEST OF 1980-1990				
*** * THE BEST OF 1980-1990 ***				
ARTIST: THE BEST OF 1980-1990				
RECORD: 1000 1000 1000				
RELEASE DATE: 11/9/98				
SONG: THE BEST OF 1980-1990				
*** * THE TOP 200 ***				
ARTIST: THE TOP 200				
RECORD: 1000 1000 1000				
RELEASE DATE: 11/9/98				
SONG: THE TOP 200				
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ARTIST: THE TOP 200				
RECORD: 1000 1000 1000				
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SONG: THE TOP 200				
*** * THE TOP 200 ***				
ARTIST: THE TOP 200				
RECORD: 1000 100				

THIS WEEK	LAST WEEK	CHART DEBUT	ARTIST	TITLE	PEAK POSITION	
INSTITUTE AVERAGE/NUMBER-ONE SELLING ALBUM. LAST WEEK'S LIST PRICE OR EQUIVALENT FOR CASSETTE/CD						
107	91	63	DEANA CARTER	EVERYTHING'S GONNA BE ALRIGHT	57	
108	26	177	VANCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA	BREATH OF HUMOR - A CHRISTMAS COLLECTION	108	
NEW						
109	1	1	SOUNDTRACK	HOLLYWOOD 152157 (10.98/10.15/98)	THE WATERBOY	109
110	102	91	24	SHROOK & DUNN A ARISTA NASHVILLE 150855 (10.98/10.15/98)	IF YOU SEE HER	11
111	135	166	LIMP BIZKIT	LOUNGE (10.98/10.15/98)	THREE DOLLAR BILL, Y'ALL	100
112	110	73	6 Mack 10	HOD HANGIN' 533121 (10.98/10.15/98)	THE RECIPE	15
113	106	37	7 TIM MCGRAW A Curb 7785 (10.98/10.15/98)	EVERYWHERE	2	
114	107	96	8 USHER A UTAPE 260424/ARISTA 10.98/10.15/98	MY WAY	4	
115	51	—	9 OASIS	EPIC 15462 (10.98/10.15/98)	THE MASTERPLAN	51
116	114	114	10 MONIFAH UPTOWN 153551/UNIVERSAL (10.98/10.15/98)	MOCOGHANY	114	
117	77	—	11 313 CUPRIN SONY/EMI 150855 (10.98/10.15/98)	LIVE	77	
118	113	98	12 MARK WILLS A MERCURY NASHVILLE 150853 (10.98/10.15/98)	WISH YOU WERE HERE	74	
119	54	78	13 KISS A MERCURY 508995 (11.98/10.15/98)	PSYCHO-CIRCUS	13	
120	130	183	14 MICHAEL W. SMITH	SONGWRITER 100150/150 (10.98/10.15/98)	CHRISTMAS TIME	120
121	103	87	15 MASTER P A NO LIMIT 533019/990977 (10.98/10.15/98)	MP DA LAST DON	1	
NEW						
122	1	1	16 TQ CLOCHERSON 154115/151 (11.98/10.15/98)	THEY NEVER SAW ME COMING	122	
123	108	92	17 RAMSTEINER A MCA 559952/SONY/EMI 150852 (10.98/10.15/98)	SEINHEISER	45	
124	116	105	18 SOUNDTRACK A MICKIE 46400/WHARNER BROS. 1511 98/10.15/98	THE WEDDING SINGER	5	
125	105	81	19 JEROME DUNIFER A UTAPE 150852 (10.98/10.15/98)	DEPUY PRESENTS - LIFE IN (47) THE ORIGINAL SOUNDTRACK	125	
126	111	86	20 DC TALK FOREST FRONT 150852 (10.98/10.15/98)	SUPERNATURAL	4	
127	117	95	21 CHERRY POPPIN' DADDIES A MCA 55881/UNIVERSAL (10.98/10.15/98)	2001 SUIT RIOT	17	
128	129	125	22 GARAGE ALBION 150852 (10.98/10.15/98)	VERSION 2.0	13	
129	57	55	23 PRAS INFARAYE 0951/2/COLUMBIA (10.98/10.15/98)	GHETTO SUPASTAR	55	
130	125	113	24 GARTH BROOKS A CAPITOL (NASHVILLE) 56999/CAPITOL (10.98/10.15/98)	SEVENS	1	
131	112	108	25 BETTE MIDLER WINTER BLOOM 4705 (10.98/10.15/98)	BATHHOUSE BETTY	32	
132	116	119	26 GERALD LEVERT EARTHSTONES 62265 (10.98/10.15/98)	LOVE & CONSEQUENCES	17	
NEW						
133	1	1	27 BARRY MANILOW ARISTA 18033 (10.98/10.15/98)	MANILOW SINGS SINATRA	133	
134	124	106	28 REBA MCENTIRE A MCA NASHVILLE 150852 (10.98/10.15/98)	IF YOU SEE HIM	6	
135	121	116	29 DEPECHE MODE MUTE/INTERPRISE 471/150/151 (10.98/10.15/98)	THE SINGLES 96-98	38	
136	123	132	30 EDWIN MCCAIN A LAHAVANT 829955/CD (10.98/10.15/98)	MISGUIDED ROSES	73	
137	115	80	31 KURUPT ANTR 540956/5404M (10.98/10.15/98)	KURUPTION!	8	
138	126	115	32 SOUNDTRACK A MCA/WHARNER BROS. 1511 98/10.15/98	THE WEDDING SINGER VOLUME 2	22	
NEW						
139	1	1	33 CHER HARRIS BROS. 47321 (10.98/10.15/98)	BELIEVE	139	
140	119	90	34 VARIOUS ARTISTS	BAD BOY 2127/150/151 (10.98/10.15/98)	BAD BOY'S GREATEST HITS VOLUME 1	51
141	152	143	35 JO DEE MESSINA A Curb 77904 (10.98/10.15/98)	I'M ALRIGHT	61	
142	104	54	36 GAMBINO FAMILY A NO LIMIT 307319/PRIORITY (10.98/10.15/98)	GHETTO ORGANIZED	17	
143	156	147	37 GARTH BROOKS CAPITOL (NASHVILLE) 56999/CAPITOL (10.98/10.15/98)	THE LIMITED SERIES	1	
144	128	82	38 AARON HALL MCA 1178/12/10 (10.98/10.15/98)	INSIDE OF YOU	5	
145	59	—	39 JOHN LENNON CAPITOL 35613 (72/98/98)	JOHN LENNON ANTHOLOGY	99	
146	135	121	40 NATALIE IMBRUGLIA A RCA 67534 (10.98/10.15/98)	LEFT OF THE MIDDLE	10	
147	127	136	41 DIVININE PUMD 12250/265 (10.98/10.15/98)	FAIRY TALES	127	
148	140	118	42 VINE GILL A MCA NASHVILLE 150852 (10.98/10.15/98)	THE KEY	11	
149	148	130	43 GEORGE STRAIT A MCA NASHVILLE 70020 (10.98/10.15/98)	ONE STEP AT A TIME	2	
150	138	123	44 NEXT A ARISTA 18073 (10.98/10.15/98)	RATED NEXT	37	
151	142	109	45 FLIPMODE SQUAD A FLIPMODE/ELCTRA 62239/VEG (10.98/10.15/98)	THE IMPERIAL	15	
152	131	89	46 KENNY LATTIMORE COLUMBIA 68054 (10.98/10.15/98)	FROM THE SOUL OF MAN	71	

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112	20	47	Flippin' Squad	151	January	70
113	17	48	The Flies	194	R&B	100
114	26	49	Kar Franklin	30	R&B	205
115	44	50	Capitol	125	Toby Keith	100
116	48	51	Garage	142	Kate Kelly	100
117	49	52	Depeche Mode	105	Karen	119
118	49	53	Divine	183	Karen	119
119	49	54	Reprise	161	Karen	119
120	51	55	Reprise	161	Karen	119
121	51	56	Reprise	161	Karen	119
122	51	57	Reprise	161	Karen	119
123	51	58	Reprise	161	Karen	119
124	51	59	Reprise	161	Karen	119
125	51	60	Reprise	161	Karen	119
126	51	61	Reprise	161	Karen	119
127	51	62	Reprise	161	Karen	119
128	51	63	Reprise	161	Karen	119
129	51	64	Reprise	161	Karen	119
130	51	65	Reprise	161	Karen	119
131	51	66	Reprise	161	Karen	119
132	51	67	Reprise	161	Karen	119
133	51	68	Reprise	161	Karen	119
134	51	69	Reprise	161	Karen	119
135	51	70	Reprise	161	Karen	119
136	51	71	Reprise	161	Karen	119
137	51	72	Reprise	161	Karen	119
138	51	73	Reprise	161	Karen	119
139	51	74	Reprise	161	Karen	119
140	51	75	Reprise	161	Karen	119
141	51	76	Reprise	161	Karen	119
142	51	77	Reprise	161	Karen	119
143	51	78	Reprise	161	Karen	119
144	51	79	Reprise	161	Karen	119
145	51	80	Reprise	161	Karen	119
146	51	81	Reprise	161	Karen	119
147	51	82	Reprise	161	Karen	119
148	51	83	Reprise	161	Karen	119
149	51	84	Reprise	161	Karen	119
150	51	85	Reprise	161	Karen	119
151	51	86	Reprise	161	Karen	119
152	51	87	Reprise	161	Karen	119
153	51	88	Reprise	161	Karen	119
154	51	89	Reprise	161	Karen	119
155	51	90	Reprise	161	Karen	119
156	51	91	Reprise	161	Karen	119
157	51	92	Reprise	161	Karen	119
158	51	93	Reprise	161	Karen	119
159	51	94	Reprise	161	Karen	119
160	51	95	Reprise	161	Karen	119
161	51	96	Reprise	161	Karen	119
162	51	97	Reprise	161	Karen	119
163	51	98	Reprise	161	Karen	119
164	51	99	Reprise	161	Karen	119
165	51	100	Reprise	161	Karen	119
166	51	101	Reprise	161	Karen	119
167	51	102	Reprise	161	Karen	119
168	51	103	Reprise	161	Karen	119
169	51	104	Reprise	161	Karen	119
170	51	105	Reprise	161	Karen	119
171	51	106	Reprise	161	Karen	119
172	51	107	Reprise	161	Karen	119
173	51	108	Reprise	161	Karen	119
174	51	109	Reprise	161	Karen	119
175	51	110	Reprise	161	Karen	119
176	51	111	Reprise	161	Karen	119
177	51	112	Reprise	161	Karen	119
178	51	113	Reprise	161	Karen	119
179	51	114	Reprise	161	Karen	119
180	51	115	Reprise	161	Karen	119
181	51	116	Reprise	161	Karen	119
182	51	117	Reprise	161	Karen	119
183	51	118	Reprise	161	Karen	119
184	51	119	Reprise	161	Karen	119
185	51	120	Reprise	161	Karen	119
186	51	121	Reprise	161	Karen	119
187	51	122	Reprise	161	Karen	119
188	51	123	Reprise	161	Karen	119
189	51	124	Reprise	161	Karen	119
190	51	125	Reprise	161	Karen	119
191	51	126	Reprise	161	Karen	119
192	51	127	Reprise	161	Karen	119
193	51	128	Reprise	161	Karen	119
194	51	129	Reprise	161	Karen	119
195	51	130	Reprise	161	Karen	119
196	51	131	Reprise	161	Karen	119
197	51	132	Reprise	161	Karen	119
198	51	133	Reprise	161	Karen	119
199	51	134	Reprise	161	Karen	119
200	51	135	Reprise	161	Karen	119

190	51	136	Reprise	161	Karen	119
191	51	137	Reprise	161	Karen	119
192	51	138	Reprise	161	Karen	119
193	51	139	Reprise	161	Karen	119
194	51	140	Reprise	161	Karen	119
195	51	141	Reprise	161	Karen	119
196	51	142	Reprise	161	Karen	119
197	51	143	Reprise	161	Karen	119
198	51	144	Reprise	161	Karen	119
199	51	145	Reprise	161	Karen	119
200	51	146	Reprise	161	Karen	119
201	51	147	Reprise	161	Karen	119
202	51	148	Reprise	161	Karen	119
203	51	149	Reprise	161	Karen	119
204	51	150	Reprise	161	Karen	119
205	51	151	Reprise	161	Karen	119
206	51	152	Reprise	161	Karen	119
207	51	153	Reprise	161	Karen	119
208	51	154	Reprise	161	Karen	119
209	51	155	Reprise	161	Karen	119
210	51	156	Reprise	161	Karen	119
211	51	157	Reprise	161	Karen	119
212	51	158	Reprise	161	Karen	119
213	51	159	Reprise	161	Karen	119
214	51	160	Reprise	161	Karen	119
215	51	161	Reprise	161	Karen	119
216	51	162	Reprise	161	Karen	119
217	51	163	Reprise	161	Karen	119
218	51	164	Reprise	161	Karen	119
219	51	165	Reprise	161	Karen	119
220	51	166	Reprise	161	Karen	119
221	51	167	Reprise	161	Karen	119
222	51	168	Reprise	161	Karen	119
223	51	169	Reprise	161	Karen	119
224	51	170	Reprise	161	Karen	119
225	51	171	Reprise	161	Karen	119
226	51	172	Reprise	161	Karen	119
227	51	173	Reprise	161	Karen	119
228	51	174	Reprise	161	Karen	119
229	51	175	Reprise	161	Karen	119
230	51	176	Reprise	161</		

SANDOVAL GAINS U.S. CITIZENSHIP

(Continued from page 7)

and the White House as recently as this summer, according to Harry Rosen, RIAA president/CEO.

Intercession efforts began last May, when former RIAA chairman/CEO Jay Berman and Rosen wrote to President Clinton to "express both our personal astonishment and that of the U.S. recording industry" that Sandoval's citizenship application had been denied by the Miami office of the INS. They asked the president to "do everything in your power to remedy this outrage."

The RIAA wrote a similar letter to the Justice Department's INS commissioner, Doris Meissner, and met with key legislators on Capitol Hill to rally support for the recording artist (*Billboard*, May 17, 1997).

Rosen, commenting on the success of Sandoval's appeal, says, "It's wonderful. Great news. He's a terrific guy."

INS' Komis declines to comment on whether White House intercess-

ion influenced the decision. "I can't be any more specific, because Mr. Sandoval's case is under the privacy laws," she says.

A spokesman for the National Security Agency, which handles White House foreign affairs matters, says, "I wouldn't say there wasn't a phone call or two." He added that overall, the White House "of course" was in touch with the details of the case, but it was handled by the appropriate agency, and we are pleased with the outcome."

"I want to thank everyone who helped," Sandoval says. "I'm so grateful for the solidarity. I didn't deserve the problems. All I've done since I came here is work hard."

After defecting, Sandoval took refuge in the U.S. embassy in Rome. He then called Gillespie, who contacted the White House. Former Vice President Dan Quayle helped facilitate the defection, and the U.S. soon granted Sandoval political asylum.

SFX, TICKETMASTER STRIKE LONG-TERM DEAL

(Continued from page 5)

SFX events account for about 30 million tickets a year, but "that third 10 million, the single tickets from outlets and phones, that was the real key" to the deal, Barnes says.

Ticketmaster will automate all of the SFX facilities with its ticketing system, Barnes says. "In our opinion, Ticketmaster is the best ticketing system in the world," he says.

Financially, the SFX/Ticketmaster deal is set up similarly to Ticketmaster's arrangements with other clients across the country.

"We charge a service charge, and they receive royalties," Barnes says. "The overall deal is with volume rebates."

As big as this deal may be, immediate impact on the industry would appear hard to detect, according to some observers.

"If anything, it shows that SFX probably isn't going to rule the industry as some people believe," says Peter Luukko, president of Concert-Spectator Facilities, which includes Philadelphia's First Union Center.

"I think the ticketing business isn't easy to get into; there is a lot of overhead and upfront costs," he adds. "SFX controls many venues, but it is a small percentage of the venues in the country. SFX paranoia has been a little overrated."

The Cuban jazz star, who plays all the major U.S. and international festivals, as well as an official Washington circles, having played at the White House, the Kennedy Center for the Performing Arts, and at a Democratic National Committee meeting here.

MCDONALD'S

(Continued from page 6)

10-year-old heartthrob son of superstar crooner Julio, will serve as spokesman for McDonald's HACER scholarship program, which provides college tuition for Hispanic students.

The 33-city Iglesia Iglesias Cosas Del Amor McDonald's tour kicks off Jan. 16, 1998, in Orlando, Fla., and stops on the trek include Anaheim, Calif., Philadelphia, and Denver, as well as cities with established Latino populations, such as Houston, San Diego, and Miami, where Iglesias will perform on Valentine's Day.

Iglesias, who shared an order of french fries with a man dressed as McDonald's mascot Ronald McDonald, says the tour—the third in the U.S.—will be the most important of his career.

Moreover, the Spanish pop idol notes that he is playing more cities and larger venues than during his extravagantly produced *Viva Tour*, which took place in 1996-97.

Signed to Fonovisa since 1996, Iglesias has had his biggest artistic success in the domestic Latin music market in the past three years. All three of his billion-dollar albums, including his latest, "Cosas Del Amor," have topped the Billboard Latin 50.

Further, Iglesias has sealed Hot Latin Tracks nine times, the second-highest tally of No. 1's on the chart, second only to the 12 chart-toppers notched by WEA Latin's idol Luis Miguel.

Assistance in preparing this story was provided by John Lannert.

AMAZON.COM STARTS SELLING VHS, DVD TITLES ON INTERNET

(Continued from page 5)

says the DVD prices will remain standard. "It's not a [start-up] teaser," he says.

The pricing approach is consistent with the company's music and book businesses.

Amazon.com's video and DVD store will not offer adult titles, and all R-rated product will carry warning stickers. Fullfillment will be handled by Amazon.com's two in-house warehouses.

Amazon.com's entry into the video and DVD online market is reason for concern to some online retailers, who offer many of the same titles and pricing discounts.

"We're all concerned because Amazon.com is a 'real' DVD Empire," president Jeff Rix. "They're going to take some of the market, but they're more focused on VHS and they don't carry adult DVD, so they won't affect us because of that."

Rix says that although only 25% of DVD Empire's unit shipments are adult, half of its profits come from adult titles.

Reel.com CEO Julie Wainwright says that Amazon.com's move into video comes as no surprise.

"The reality is we don't want them as a competitor, because in the short term they have 4.5 million customers," she says. "But in the long term, we have access to 26 million customers through Hollywood Video."

Hollywood Video, the second-largest video chain in the U.S. with more than 1,100 stores, acquired Reel.com in August (*Billboard*, Aug. 15).

Wainwright says Reel.com has a "long-term advantage" and will start an E-mail campaign, among other initiatives, in Hollywood's stores this fourth quarter in an effort to sign up more customers.

In addition to offering competitive pricing and wide selection, Amazon.com's video area features hundreds of sub-categories to easily pinpoint titles. Information on each title is compiled by the Internet Movie Database (IMDb), which

Amazon.com acquired in April. Considered one of the leading informational services on the World Wide Web, IMDb has a database of more than 160,000 movies.

"Since acquiring IMDb, we've been working to bring as much expertise to our site as possible," says Payne. "We want our customers to know this is the best site to find and buy videos, and launching in the fourth quarter is the perfect time."

In addition to adding video, Amazon.com has opened a gift section offering everything from Barbie dolls to high-tech gadgets such as a global positioning system.

The gift section will also be steered in Amazon.com's two fulfillment warehouses to combine multiple item orders across the book, video, and music categories.

In the wake of the news about their business initiatives, Amazon.com's Nasdaq-traded stock jumped \$2.22 to close at \$148.50 Nov. 17.

BETWEEN THE BULLETS



by Geoff Mayfield

SUPER TUESDAY: From NBC's "Today," NPR, MTV, and USA Today to your local newspaper and nightly newscast, the word went out that Nov. 17 was a "Super Tuesday" at music stores. Expected to emerge as the "Superman" of the day's thick release schedule is Garth Brooks, with Pat Quigley, president of Capitol's Nashville division, saying that first-day numbers bolster confidence that the country phenomenon will end up "plus or minus 10% of our goal." That goal, says Quigley, was 1 million units for the first week, not the first day. If you carefully read the story this magazine recently ran about the live Brooks album, you'll see the much-trumpeted claim of a million in one day was attributed to Wal-Mart, not Brooks or Quigley (*Billboard*, Oct. 24).

Brooks played "The Tonight Show with Jay Leno" Nov. 16, did a chain with other artists throughout the West, and turned in the top one-hour show for the week.

Sources say that first-day numbers from five national music retail chains put Brooks in the neighborhood of 32,000 units, but he is expected to fetch a bulk of his sales from mass merchants, where, aside from 26,000 units attributed to Target Stores, opening-day data were sketchy at press time. While Brooks will easily carry stocked stores, look for *Wat-Tang Clan's Method Man* to be the top gun among music retailers. At a sample day of six chains (including Target), the rapper wrapped up opening-day sales exceeding 120,000 copies, which could put him in the range of 500,000 for the week.

The folky Jewel and rockers the Offspring are in line for the third and fourth-highest debuts, respectively. Combined first-day sales from Best Buy, Blockbuster, Camelot Music, the Musicland Group, Target, and Trans World Entertainment were about 50,200 for the former and more than 33,000 for the latter, suggesting that Jewel could start at 250,000 or more for the week, with the Offspring looking at possibly 200,000 or more.

In the battle of the divas, opening-day sales put Mariah Carey's hits collection above the new *Whitney Houston* album. At the above-mentioned chains, Carey had first-day sales of around 25,000, with Houston fetching about 16,000. Both figure to debut with totals in excess of 120,000 units.

Each of these six albums figures to debut in the top 10, which would tie the all-time *Billboard* 200 record set in this year's Oct. 17 issue.

TIMES TWO: A second-week decline of 43% still leaves Alanis Morissette with a handsome sum of 268,000 units, more than enough to retain the top slot on the *Billboard* 200. Entering at No. 2, trailing Morissette by a little more than 50,000 units, is R. Kelly (216,000 units).

If you are a person who says the glass is half-empty, you'll chime in that Kelly's first-day numbers suggested a bigger opening-week total. If you say the glass is half-full, you'll point out this is the second consecutive Kelly set to start in the 200,000-plus club, his last one debuted at No. 1 in 1995 with 248,000 pieces. I just wonder how much larger this one might have started if it had been a single-disc album rather than a higher-priced double set. Of course, the same question could be asked about the *George Michael* hits set, which opens at No. 24 with 50,000 units.

Starting at No. 27 is Bruce Springsteen's box (45,600 units), far from the fanfare that accompanied his 1988 live box but still earning the distinction of being just the third box set to reach the top 30 on the *SoundScan* chart. Metallica placed a pricey audio-video combo at No. 26 in the Dec. 11, 1993, issue (52,000 units). Since the May 1991 switch to *SoundScan* data, the granddaddy of all boxes comes from the man who figures to dominate next issue's chart, Garth Brooks. In this year's May 23 issue, his "Limited Series" sold more than 372,000 units in week one, joining 1986's "Bruce Springsteen & The E Street Band Live/1975-85" as the only boxed sets in *Billboard* 200 history to bow at No. 1.

EARLY ORNAMENTS: At a time when most consumers haven't even purchased their Thanksgiving turkeys, we find two Christmas albums in the *Billboard* 200's top 10. *Celine Dion's* seasonal offering, which bowed last issue, wins this issue's Greatest Gainer as it jumps 4-3 (163,000 units, 29% more than the prior issue), while "N Sync starts at No. 7 (117,500 units), just shy of its debut album's rank (129,000, a 22% gain).

By comparison, there were no Christmas albums in the top 10 during the comparable weeks of 1997 and '96. *Mannheim Steamroller's* "Christmas Live" held the highest placement among holiday albums, at No. 56 in the Nov. 29, 1997, *Billboard*, while Michael Bolton's "This Is The Time...—The Christmas Album" had a seasonal peak at No. 38 on the Nov. 30, 1996, chart. In the Dec. 2, 1995, *Billboard*, *Mannheim's* "Christmas In The Air" jumped 15-10, making it the lone holiday title in that issue's top 10.

While we're trimming the tree here, please note that this issue marks the return of the *Top Christmas Albums* chart (see story, page 6).

Billboard Gearing Up For Latin Music Conference

With Latin music growing twice as fast as the overall music industry, the size and importance of the Billboard International Latin Music Conference has been growing too! Plans for the 1998 conference are well under way, and it promises to be the biggest and best yet.

Now in its 10th year, the conference will be held April 20-22 at the Fontainebleau Hilton in Miami Beach. The event brings together over 400 prominent Latin music industry professionals, including record label executives, publishers, producers, distributors, retailers, artists, agents, and managers.

This year the conference will be enhanced by an expanded slate of panels and a non-stop schedule of showcases throughout Miami Beach, with new talent performing each evening. An invaluable part of Billboard's Latin Music Conference is the visibility it provides for per-

forming acts. Artists benefit from the international press coverage as well as the conference's reputation for launching careers!

Capping the event will be Billboard's sixth annual Latin Music Awards honoring the year's top Latin acts. The awards show annually attracts an audience of close to 1,000 people and receives extensive international press coverage. Top-name performers and award recipients have always made the show a memorable event; previous winners and performers include Gloria & Emilio Estefan, Jon Secada, Jose Feliciano, Marc Anthony, Selena, Herb Alpert, Tito Puente, Celia Cruz, and Cachao. Plans to telecast this year's event are underway.

Early-bird registrations are available at a significant discount from the regular conference rate. For more information, call Michele Jacangelo Quigley at 212-536-5002.

Madonna To Bring Up Curtain At Billboard Music Awards

Madonna has joined the roster of superstar performers scheduled for the 1998 Billboard Music Awards.

Aired live Dec. 7 from the MGM Grand Hotel in Las Vegas, the show will open with Madonna singing "The Power of Goodbye" from her triple-platinum album "Ray of Light."

Other scheduled performers

include Bette Midler, who will appear with the Royal Crown Revue from the Hard Rock Hotel, Hole, Natalie Imbruglia, Lauryn Hill, Shania Twain, and the Backstreet Boys. And if that isn't enough, Billboard and Fox plan to announce additional new performers in the coming days.

The two-hour special will air at 8 p.m. ET on Fox.

PERSONNEL DIRECTIONS

Jason Zaaky has been named the managing editor of Musician. Jason's career in the music industry dates back to 1996 when he held an editorial/print licensing position with Cherry Lane Music's magazine division. Since then, he has written for seven

national and international music publications, as well as a number of sports and general interest magazines. Zaaky holds a B.A. in philosophy and psychology from Emory University, and a one-year certificate from Musician's Institute.

Billboard Music Awards

MGM Grand Hotel & Casino • Las Vegas • Dec. 7, 1998
 For more information, contact Sylvia Siria at 212-536-5173

Billboard International Latin Music Conference & Awards
 Fontainebleau Hilton • Miami Beach • April 20-22, 1999
 Billboard Dance Music Summit
 Sheraton Colony Square • Atlanta • July 14-16, 1999
 Billboard/Monitor Radio Seminar & Awards
 Fontainebleau Hilton • Miami Beach • October 7-9, 1999
 For more information, contact Michele Jacangelo Quigley at 212-536-5002

Visit our Web site at <http://www.billboard.com>
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Pendulum Takes A Divine Swing To Top

WHEN THE MEMBERS of Divine acknowledged they liked being compared to the most successful girl group of the rock era, the Supremes (Airwaves, Billboard, Oct. 17), they weren't far off the mark. Like that legendary Motown trio often did, the three teens in Divine find themselves at the top of the Hot 100, as "Lately" moves 2-1, depositing **Lauryn Hill's** "Doo Wop (That Thing)" (Ruffhouse/Columbia) after two weeks.

"Lately" is the 14th chart-topper in a year of rapid turnover; is not only the first No. 1 single for the group, but the first for the Pendulum and Red Ant labels, as well as producers John Howett and Donald Parks and songwriters Will Baker and Chris Kelly. And of the 10 songs on the chart, "Lately" is the ninth by an act having its first chart-topping hit. But of the nine, Divine is the only act reaching the pinnacle with its very first chart entry. "Doo Wop" marks Hill's first solo appearance, but she had previously charted as part of the Fugues.)

"Lately" is the first No. 1 by a girl group since Spice Girls' "Wannabe" hit pole position in February 1997, and Divine is the sixth girl group to top the Hot 100 in the '90s, following Sweet Sensation, Wilson Phillips, SWV, TLC, and Spice Girls.

START OF SOMETHING "BIG": After seven weeks at No. 1, **Emilia's** "Big Big World" (Rodeo/Universal) yields the top of the Swedish singles chart to E-Type's "Here I Go Again" (Stockholm), but Emilia should be consigned by making her U.S. debut at No. 92 on the Hot 100. The pan-Scandinavian hit also moves to No. 1 in Norway and holds at No. 2 in Denmark.

GLADLY 'MADLY': In its 52nd chart week, "Truly Madly Deeply" by Savage Garden (Columbia) is still at No. 27, its lowest position on the Hot 100 so far. That's because the single debuted the week of Dec. 6, 1997, at No. 26. As Michael Loibner of Graz, Austria, points out, "Truly" is the only one-sided single in the history of the Hot 100 to spend one year in the top 30. The only other single to do so was **Jewel's** "You Were Meant For Me" ("Foolish Games."

ANGEL' FLIGHT: For the second time this year, the same **Celine Dion** track appears on two of the top three albums on the Billboard 200. "I'm Your Angel" by R. Kelly and Dion is on Kelly's "R. Kelly & Dion" (Jive), which debuted at No. 2, and Dion's "These Are Special Times" (550 Music), which bullet at No. 43. Earlier, "My Heart Will Go On" appeared on both the "Titanic" soundtrack and Dion's "Let's Talk About Love."

DO IT WITH VERVE: For the first time in its long history, the legendary Verve label tops **Top Jazz Albums** and **Top Contemporary Jazz Albums** simultaneously. **Herbie Hancock's** "Gershwin's World" is No. 1 on the jazz chart for a fourth week, while **Will Downing & Gerald Albright's** "Pleasures of the Night" rules the contemporary list for a seventh week.

SHE'S A BELIEVER: **R. Cher** extends her album chart ap- 33 to 3 years and three months, with the debut of "Believe" (Warner Bros.) at No. 139 on the Billboard 200. "Look At Us" by **Sony & Cher** debuted the week of Aug. 21, 1995. The "Believe" single is No. 1 in the U.K. for a fourth week.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT			
1997	1998	1997	1998		
TOTAL	630,367,000	657,461,000 (UP 4.3%)	CD 391,034,000 448,769,000 (UP 14.8%)		
ALBUMS	512,010,000	558,051,000 (UP 8.9%)	CASSETTE 119,760,000 107,844,000 (DN 9.9%)		
SINGLES	118,357,000	99,410,000 (DN 16%)	OTHER 1,216,000 1,438,000 (UP 18.3%)		
OVERALL UNIT SALES THIS WEEK		ALBUM SALES THIS WEEK			
15,088,000		13,589,000			
LAST WEEK		LAST WEEK			
15,026,000		13,447,000			
CHANGE		CHANGE			
UP 0.4%		UP 1.1%			
THIS WEEK 1997		THIS WEEK 1997			
14,498,000		12,336,000			
CHANGE		CHANGE			
UP 4.1%		UP 10.2%			
SINGLES SALES THIS WEEK		LAST WEEK			
1,493,000		1,579,000			
CHANGE		DOWN 5.1%			
THIS WEEK 1997		THIS WEEK 1997			
2,162,000		2,162,000			
CHANGE		DOWN 30.7%			
ALBUM SALES BY FORMAT					
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK	LAST WEEK	CHANGE
CD 11,218,000	11,048,000	UP 1.5%	9,532,000	9,532,000	UP 16.5%
CASSETTE 2,327,000	2,360,000	DN 1.4%	2,677,000	2,677,000	DN 13.1%
OTHER 44,000	39,000	UP 12.8%	27,000	27,000	UP 63%
ROUNDED FIGURES FOR WEEK ENDING 11/16/98					

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

The debut album.
10 million worldwide.

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savage garden

Multi Platinum

US, Canada, Sweden, Indonesia,
Philippines, Malaysia, Singapore, Taiwan

Platinum

UK, India, Italy, Hong Kong, Denmark, South Africa,
Norway, Portugal, Switzerland, Thailand

Gold

Germany, Japan, Mexico, Greece,
Central America, Finland, Czechoslovakia

- Three international smash singles:
I Want You, Truly Madly Deeply
and To The Moon And Back
- 2 #1 singles in the U.S.
I Want You and Truly Madly Deeply
- Truly Madly Deeply
Biggest Top 40 Mainstream hit
of the past 5 years
- Album certified 5 times Platinum
in the U.S.
- Sold Out World Tour

Originally recorded for JWM Productions.
Original Publisher: Rough Cut Music Pty Ltd. Produced by Charles Fisher
Mastered by Alan Parsons. Recorded at Studio 606, London.
Management: Rebecca Moscow for Third Rail,
Larry Tolton for Larry Tolton Entertainment
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